

FRENCH INTONATION EXERCISES

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FRENCH INTONATION EXERCISES

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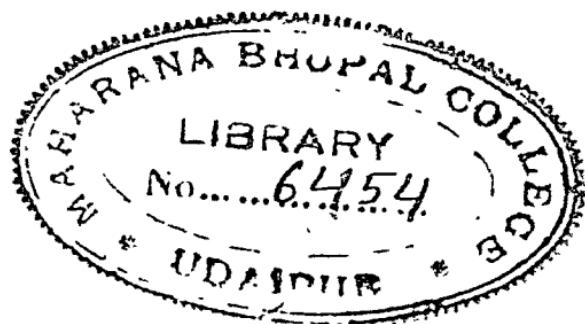
H. KLINGHARDT and M. de FOURMESTRAUX

Translated and adapted for English Readers

BY

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Preface

THE idea of adapting the "Französische Intonationsübungen" of H. Klinghardt and M. de Fourmestraux for English-speaking teachers and students first occurred to me when I was demonstrating Professor Klinghardt's method at the Summer Vacation Courses for teachers of French, held at Durham in 1918 and 1920, under the auspices of the Board of Education.

The teaching of intonation seemed to be a new problem for most of the teachers, but the simplicity and practicability of Professor Klinghardt's method kindled their enthusiasm, and many urgent enquiries were made as to how and where his book could be obtained. Great disappointment was expressed when it was learned that the book was published in Germany, and that the Introduction and Notes were written in German for German teachers of French. Repeated requests for an English edition for English teachers followed, and this book is the outcome of those requests. It is hoped that it will supply a want, and that it will meet the needs of teachers for purposes of private study and also for use as a class-book.

Experience has shown that where pupils have been taught French intonation systematically, there has been a marked increase in the efficiency of the oral work, and several of H.M. Inspectors have paid tribute to the often surprisingly good results thus obtained.

Efficient oral work implies the teaching of two things—the correct *sounds* and *tones*. As Mr. Harold Palmer says in his excellent book on *English Intonation*,¹ "the two things, pronunciation and intonation, are so bound up with each other that it is futile to teach or to learn one without the other."

The Introduction has been specially rewritten and adapted for English-speaking teachers and students, and contains many

¹ H. Palmer, *English Intonation*. Heffer, Cambridge, 1922, page v.

PREFACE

references to the fundamental differences between English and French intonation. This comparative study of French and English intonation and the finding of suitable English parallels for the German examples are entirely original.

The systematic exercises which form the chief feature of the book record graphically how the typical Frenchman intones.

Observation of the simple rules given in the Introduction, together with frequent practice of the exercises, will enable teachers and pupils to intone—at first consciously, but later quite unconsciously—any passage of French prose or verse in such a manner that a native would recognise it as being typically French. That is the chief aim of the book.

Grateful acknowledgment is due above all to my friend, Professor Klinghardt, for permitting me to publish this English edition, and for his valuable help in the revision of the text.

I am also much indebted to Mr T E Jones, B.A. (Cambridge), for kindly revising the proofs.

Suggestions and accounts of the personal experiences of teachers who use the book in school will be welcomed.

M. L. BARKER.

THE UNIVERSITY,

EDINBURGH

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Contents

PRELIMINARY REMARKS.	<i>Page</i>
----------------------	-------------

1. DEFINITION OF INTONATION - - - - -	1
2. ITS IMPORTANCE - - - - -	1
3. FORMER ATTEMPTS TO RECORD INTONATION GRAPHICALLY - - - - -	1
4. THE METHOD ADOPTED IN THE PRESENT EXERCISES - - - - -	2
5. A COMPARISON WITH PROFESSOR DANIEL JONES'S METHOD - - - - -	3

Introduction

I. GENERAL CHARACTERISTICS OF FRENCH SPEECH.

6. STRESS - - - - -	4
7. QUANTITY - - - - -	7
8. ARTICULATION - - - - -	8

II. GENERAL CHARACTERISTICS OF INTONATION.

9. INTERNATIONAL INTONATION - - - - -	9
10. NATIONAL INTONATION - - - - -	10
11. DIFFICULTY OF COMBINING THEM - - - - -	11
12. ARGUMENTS FOR AND AGAINST LEARNING A TYPICAL MELODY - - - - -	11
13. THE GRAMOPHONE AS AN AID TO THE TEACHING OF INTONATION - - - - -	12

III. FUNDAMENTAL PRINCIPLES OF FRENCH INTONATION.

14. ENGLISH AND FRENCH SENTENCES COMPARED. FUNDAMENTAL DIFFERENCES - - - - -	12
15. THE DIVISION INTO TONE-GROUPS - - - - -	14
16. THE MELODY OF THE TONE-GROUPS - - - - -	15
17. SUMMARY OF THE RULES - - - - -	16

IV. THE TEACHING OF FRENCH INTONATION.

18. HINTS ON THE TEACHING OF FRENCH INTONATION - - - - -	17
--	----

EXPLANATION OF THE SYMBOLS - - - - -	19
--------------------------------------	----

APPENDIX I.: TREATMENT OF THE FINAL TONE-GROUPS - - - - -	22
---	----

APPENDIX II.: EMPHATIC INTONATION IN CONVERSATION - - - - -	27
---	----

APPENDIX III.: THE INTONATION OF CERTAIN VERBAL FORMS - - - - -	32
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the conventional musical symbols—an obvious method, but of little practical value, because (1) in speaking the voice does not pass from one pitch to another by definite musical intervals, (2) it is extremely difficult to speak according to musical notes, (3) many people are unfamiliar with the conventional musical notation, and lack a musical ear.

Thus it was a distinct improvement when, instead of notes, Passy used certain signs (oblique lines and angles) indicating approximately the variations in pitch. He achieved a still more exact graphic representation of intonation when he used a curved line to indicate the rise and fall in pitch. Professor Daniel Jones was the first to publish a collection of phonetic texts in which intonation was marked throughout by means of curved lines on a musical stave.¹ While using Passy's method, he perfected it in a very simple way by indicating exactly the parts of the curve and text which correspond. The fact that he gives the curves relative musical values does not in the opinion of Professor Klinghardt constitute an improvement—for the reasons given above—but his method of indicating the intonation can be used without reference to the musical values.

4 The method adopted by Professor Klinghardt in the present exercises is that of dots, which represent syllables. This system he has used himself in France when he wished to record for future use the intonation of sentences just as he had heard them spoken by the French. In class, too, he found that the system worked well, but sometimes in the latter case he found it more convenient to replace a continuous row of dots by a line. Again, he saw that this device was more practical when it came to recording the intonation of whole texts with a view to publication. Thus he and his collaborator, M. de Fourmestraux, have limited their use of the dot system to Exercises 1-11, which contain only disconnected words or sentences; from this point onwards the line system is used—in such a way, however, that Nos. 12-15 show the transition. 12-13 still indicate the separate syllables by the dots placed on the lines, in 14 and 15 these aids are

¹ D. Jones' *Intonation Curves*, Teubner, Leipzig, 1909.

omitted, but the lines correspond exactly in length to the rows of dots they replace. After this, for the sake of economising space, the lines have been perceptibly shortened, and now merely indicate to the already initiated reader the trend of the intonation.

5. It is both interesting and instructive to compare Professor Klinghardt's method with that of Professor Daniel Jones. The latter made his observations by means of a gramophone, and his results record how certain French people spoke certain texts on some definite occasion. Professor Klinghardt records how a Frenchman is in the habit of speaking on any occasion. Again, Professor Jones reproduces with photographic accuracy all the details and small variations in the speech of his models. Professor Klinghardt intentionally neglects these lesser details, so that what is typical alone may stand out in bold relief. In a sense he conventionalises.

The renderings given by Professor Jones's highly cultured artists bear an individual stamp, but Professor Klinghardt, in his many and varied texts, records exclusively the typical inflections of the average Frenchman.

Professor Jones gives us graphic representations of intonation, but no theory. Professor Klinghardt annotates his systematic exercises with a view to enabling the student to discover for himself, in *other* texts, the approximately correct French intonation. Professor Jones has preferably chosen lofty poetical texts, whereas Professor Klinghardt has selected as far as possible subject-matter suitable for practical teaching purposes. Thus the aim of the *French Intonation Exercises* is fundamentally different from that of the *Intonation Curves*, yet the student might profitably combine the study of both. With the help of the former he could discover the typical French inflections in the *Intonation Curves*, and at the same time study in the latter the manifold individual variations of speech melody.

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si, tout, like the English words *sea, too* • Le son doit se terminer brusquement, sans prolongements ni aspirations parasites *

Again, in a word like *fromage* (fro'maʒ) the English person either unduly lengthens (as well as stresses) the syllable fro and skips over maʒ, or (having been told that the a is long), he unduly lengthens the syllable maʒ, and now skips over fro

Quantity, like stress in French tends to evenness, and the syllables must be given their proper values

8 Another point in which French speech differs from English is that of articulation Verner² says «les Anglais articulent avec moins de précision et de force que les Français .. aussi trouvent ils qu'en parlant nous faisons sans cesse des grimaces avec la bouche» In short, English people are lazy speakers They neither speak out nor form their vowels properly In French they must do both these things

It is impossible to mention all the faults of articulation made by English people but one of the most frequent of these occurs in words like tɔ̄be, ðtð'dv, mā'ke, which are spoken by the English person as 'tɔ̄mbe, ðn'tāndy, 'māŋke This tendency is due also to the above mentioned decrescendo trend of English speech as compared with the crescendo trend of French speech

The Frenchman says tɔ̄ be, ð tā d̄y, mā ke, the Englishman > > > > > > tɔ̄ be, ð-tā d̄y mā ke The Frenchman finishes his nasal vowel cleanly, so to speak, at the point where its formation is most energetic and distinct, and proceeds abruptly to the articulation of the following sound, which begins weak and reaches its maximum energy only at the very end The Englishman begins his nasal vowel with maximum energy, which decreases gradually, and even before a proper finish is reached he is already occupied in concentrating a maximum of effort on the beginning of the next sound In other words, he begins the articulation of his stops b, t, (d), k, without first raising the soft palate To this lowering of the soft palate in conjunction with the b, t, (d), and k stops is

* Nyrop, Remarque 2, p. 91

² Verner, *Métrique Anglaise* Welter, Paris, 1909, p. 125

due the insertion of those m, n, and ŋ sounds between the nasal vowel and the following plosive.

The best way to counteract this tendency is to make the pupil divide the word into syllables, with distinct pauses between each syllable, and make him concentrate on these pauses, thereby drawing his attention from the following initial plosives. At first the pupil should make the nasal vowel rather short and abrupt, and then breathe out before beginning the following consonant.

II.

GENERAL CHARACTERISTICS OF INTONATION.

9. The musical rise and fall of the voice, in so far as it is expressive of certain emotions, is approximately the same in all languages. If we hear two people in the room next to us talking loudly in a language which we do not understand, we may nevertheless get a fairly definite idea of the state of their feelings. The tones of their voices may be reproachful, angry, despairing, comforting or tender, yet we are able to distinguish between them. The speakers' emotional expression is recorded in the melody of their speech. The words themselves are of little or no account. In Thomas Hardy's *Tess of the D'Urbervilles* we read the following passage: "Some of the dairy people, who were also out of doors on the first Sunday evening after their engagement, heard her impulsive speeches, ecstasised to fragments, though they were too far off to hear the words discoursed; noted the spasmodic catch in her remarks, broken into syllables by the leapings of her heart, as she walked leaning on his arm!" Characteristic *tones* are even more important than *words*. Palmer gives us the following excellent example of this fact. "If we say to a very young child 'Aren't you a nasty wretched little brat!' in the same intonation as 'Aren't you a dear precious little angel!' the effect produced will be that of the latter sentence."¹ Similarly we recognise by the

¹ H. Palmer, *English Intonation*, p. 4.

tone if the speaker is asking a question, if he has completed his sentence, or if he has still something to say

10 In addition to this *international* intonation expressive of the emotions there exists another used in unemotional utterances, and it is the latter intonation that gives such a varied character to the speech of the different nations and races. It is an intonation that is characteristically different for each nation and province. For instance, the average Scotsman's intonation of a simple unemotional sentence like the following—*we are going across the water*¹—will probably be quite different from that of the man in the south of England. In the Preliminary Remarks (p. 1) the Glasgow man's characteristic "sing song" was referred to. The Edinburgh man makes fun of it but he is quite oblivious of the fact that he, too, has an Edinburgh intonation. Verner says: « Nous 'chantons' tous plus ou moins en parlant . . . Nous ne nous en rendons pas compte, parceque la mélodie de notre langue est pour nous toute naturelle . . . Ce que nous remarquons, ce sont les infractions à cette mélodie que commettent certains provinciaux et la plupart des étrangers . . . Nous trouvons qu'ils chantent, parce qu'ils chantent autrement que nous »².

These two intonations, international and national, are closely allied. For instance, the two sentences "*Have you been in Paris?*" and "*Avez-vous été à Paris?*" end with the international rising intonation used in direct questions requiring the answer *yes* or *no*, but in addition the Englishman and the Frenchman give these sentences their typical national melody. The Englishman begins with the highest tone on the word *have*, the pitch descending gradually and uniformly till the lowest tone on *Pa*—the most emphatic syllable in the sentence—is reached. Then the pitch rises again, the final tone being somewhat lower than the pitch of the initial high tone³. But the Frenchman begins with a low tone, the pitch ascending gradually and uniformly till the

¹ D. Jones' article in *Mod. Lang. Teaching* Vol X, No 7, Nov., 1914.

² Verner, *Métrique*, p. 88.

³ See D. Jones' *English Phonetics* p. 145 § 709.

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² Verner, *Métrique*, p. 83.

³ See D. Jones *English Phonetics*, p. 145 § 709.

the *correct* intonation, than in a lively manner with the *wrong* intonation. Besides, people often speak their native language in a monotonous manner. The second argument used by "unbelievers" is that the typical melody of a language is something artificial. To the unaccustomed ear it sounds affected and unnatural. Yet there is no such thing as natural speech. "All speech is acquired or taught movement."¹ The foreign melody sounds artificial only because it is so different from the one the hearer is accustomed to. And pupils have a right to hear and be taught, not only the correct sounds, but also the typical intonation of the foreign language they are studying.

13 A gramophone with some really good French records is a valuable aid to the successful teaching of intonation. There are a few such records to be had nowadays, and the teacher must choose the best. But intonation lessons with the help of a gramophone must be intelligently prepared. The fable, poem, or prose passage selected must be thoroughly understood and analysed before the pupils are allowed to hear the record. "By repeating a number of times short portions of a record (say three or four words at a time), the intonation tune becomes so fixed in the memory that the pupil can hardly help imitating it."²

III

FUNDAMENTAL PRINCIPLES OF FRENCH INTONATION

14 In section 6 it was pointed out that one of the characteristics of French speech is its even stress. Another of its characteristics is that the intonation evinces a similar evenness: each of the successive tone-groups has the same upward trend.

In this respect, too, it differs from English speech. Let us take, for example, the following English sentence³ *he was about the only intelligent man in the country*. We note that it has a falling intonation, and that there are four important words:

¹ E. Fogerty, *First Notes on Speech Training*, Allen & Unwin London

² D. Jones in *Mod. Lang. Teaching*, Vol. X, No. 7 Nov., 1914

³ D. Jones *Eng. Phonetics*, p. 161

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² D. Jones in *Mod. Lang. Teaching*, Vol. X, No. 7, Nov. 1914.

³ D. Jones, *Erg. Phonetics*, p. 161.

only, intelligent, man, country—which are all stressed. The first four words—*he was about the*—are spoken uniformly in a low pitch; then there is a sudden rise on the word *only*, the first important stressed word, which has the highest tone. The first unstressed syllable of the next important word, *intelligent*, is maintained at practically the same pitch as the word *only*; then there is a sudden lowering of the pitch for the following stressed syllable; the pitch is again lowered on *man*; the following unstressed syllables—*in the*—being maintained at the same pitch as the stressed syllable *man*; the pitch then descends again on the stressed syllable *coun-* and drops to its lowest tone on the last syllable of the sentence, this final tone being, in the approximate musical notation, a fourth lower than the initial tone.

An analysis of the intonation of the following French sentence will show how fundamentally different it is from the English speech melody.

Mar'seille | est le premier port commer'cial | et la ville la plus popu'laire | de France. This sentence, like the English example, requires a falling intonation at the end. In the French sentence the pitch gradually ascends within each word-group except the last. The rise in pitch within each little section is gradual, but to each stressed syllable at the end of the word-group there is a sudden upward jump, the high pitch indicating that the sense is not completed, and that there is more to follow. In the last word-group the pitch falls suddenly to the final syllable *France*, indicating the completion of the sentence. The intonation of this final word-group differs from that used in the final word-group of the English sentence, for in the latter the voice “*glides*” downwards (the *legato* of the singer), whereas in French the voice “*jumps*” down to the final level tone. At the end of English sentences this final tone is usually gliding, and not level as in French. This same characteristic feature of French intonation, as compared with English, should be noted in the last syllable of word-groups with rising intonation. English people would be inclined to use a rising intonation (an upward glide) on the last syllable of the word *populaire* in the above sentence,

where the French would use a high level tone. That is, the last stressed syllable of any word group (except the last) "should be practically sung on one single high note"¹. The voice should not rise throughout this syllable. This *legato* the Englishman is so fond of sometimes occurs in French in emotional utterances, but its use should be dispensed with in school.

15 The sentence *Marseille l'est le premier port commercial | et la ville la plus populaire | de France* consists of four separate tone groups.² But it is often possible for two closely related tone groups to be combined into one, which is then known as a double tone group. For example, in the following sentence
Le jeune prince¹ de vingt² ans, | le plus bel homme³ de son royaume, | était le vrai roi | des gentilshommes | et le héros | des guerres d'Italie—most people would consider that the separate tone groups 1 and 2 form one double tone group consisting of two elements. Tone groups 3 and 4 are so closely related that they, too, may be treated as one double tone group. Of course this question of tone group division allows plenty of scope for individual interpretation. No two people would divide a long passage into exactly the same tone groups. No two people would intone such a passage in exactly the same manner. We may sometimes find three tone groups combined into one, e.g.
Ils ont trouvé | les poires | à leur goût | et je n'ai pas eu le courage | de les leur refuser. As in the French sentence discussed in section 14, the pitch here ascends gradually within tone-groups one and two, and to the stressed syllable at the end of each tone group there is a sudden upward jump, the last syllable of the final tone group, however, does not show this rise in pitch, for there is a sudden downward jump from the penultimate to the final syllable. If a sentence consists of only one tone group the latter ends with the characteristic fall.

¹ D. Jones *Mod Lang Teaching*, Vol X, No 7, Nov, 1914

² H. Palmer defines a tone group as a word or series of words in connected speech containing one and only one maximum of prominence

16. In the tone arrangement, or melody, of simple and complex sentences there is one feature which all languages have in common. It is the grouping and gradation of the tone-groups relative to the tone-group containing the highest pitch, and therefore the maximum of prominence. This is merely an extension of the principle which units the different syllables of a word into a whole, i.e. into a tone-group. In the French words *la maison* and *commencement*, the middle syllable has the highest pitch, and the syllables on either side have a lower pitch; for the last syllable there is the sudden characteristic fall in pitch, and this lowest tone denotes completion. The tone-groups of a sentence show a similar arrangement, e.g. *Trois berger¹s | passaient² un soir | par³ Eaux-Bonnes.* The middle-tone group (2) begins and ends on a higher pitch than do tone-groups 1 and 3; the latter being final, has the lowest pitch. If a syllable is added to the above words, *la maison, commencement*, so that we have *la maison neuve, commencement triste*, the syllable which previously had the lowest pitch now has the highest.

The same thing happens if another tone-group is added to the above sentence.

Trois¹ berger²s | passaient² un soir | par³ Eaux-Bonnes, | grande⁴ station thermale. Tone-group 3, which had the lowest tone, now rises to the highest pitch, and the new tone-group, being final, has the lowest tone. The pitch of tone-group 2 is intermediary and forms the transition between tone-groups 1 and 3.

This French sentence-melody is, so to speak, predetermined, for if we invert grammatically the order of the last two word-groups, their intonation must be altered to conform to the characteristic melody of the sentence as a whole. *Trois berger¹s | passaient² un soir | par une grande station thermale, | nommée⁴ Eaux-Bonnes.* This arrangement, of course, gives the maximum of prominence to the tone-group—*par une grande station thermale*, and the importance of the tone-group *nommée Eaux-Bonnes* is thereby considerably lessened.

The highest pitch need not always occur in the last tone group but one. One may say *trois berger¹s | passaient² un soir | par Eaux-Bonnes³ | pour gagner⁴ leur village*, with the highest pitch in tone group 3, or, *trois berger¹s | passaient² un soir | par Eaux-Bonnes³ | en s'en retournant⁴ | à leur village*, with the highest pitch still in tone group 3, the thought of the return being expressed in two final tone groups instead of one. The pitch of tone-group 4 is in that case, intermediary, and forms the transition between the highest pitch in 3 and the lowest in 5 (just as tone group 2 forms the transition between tone groups 1 and 3). The even trend of French intonation becomes evident not only in the gradual ascent in pitch between the syllables *trois*, *pa*, *par* (the first syllables of the first three tone groups of the above model sentence), but also in the regularly increasing intervals between the last syllable but one and the last syllable in each of these tone groups. The pitch of the syllable *gers* is but slightly higher than that of *ber*, which is slightly higher than *trois* but the interval between *soir* and *un* is greater, while the pitch of *Bonnes* is noticeably higher than that of *Eaux*.

The above are characteristic features of French intonation which English people are apt to neglect.

17 The following is a short summary of the general rules to be observed in reading the model sentence *Trois berger¹s | passaient² un soir³ | par Eaux-Bonnes⁴ | en s'en retournant⁵ | à leur village*. (It is assumed that the individual sounds are correctly pronounced. The figures in brackets refer to the sections.)

- 1 The pupil must speak out. Each syllable must be clearly articulated (8)
- 2 All syllables are to have equal stress except the last syllable of each tone group, which is to be slightly more accented (6)
- 3 There must be no "gliding" between the penultimate and final syllable of a tone group (14)

4. The pitch should gradually ascend within each tone-group except the last. (14.)
5. There should be regularly increasing intervals between the last syllable but one and the last in each of the tone-groups. In the last tone-group the pitch should fall suddenly from the penultimate to the final syllable. The latter has a level tone. (16 and 14.)
6. The syllables within the tone-groups gradually ascend in pitch, and the tone-groups should be similarly graded, the highest pitch occurring at the end of tone-group 4; but the highest pitch *may* occur at the end of tone-group 3 (see section 16) in which case tone-group 4 is intermediary and forms the transition between the highest pitch in tone-group 3 and the lowest in tone-group 5.

Of course it is not a general rule that the highest pitch, the maximum of prominence, will always occur exactly in the middle of the sentence, as it does in this case. In a symmetrically constructed sentence like the above, however, we have a clear illustration of the fundamental principles of French intonation.

Theory alone, of course, will not enable the pupil to acquire a correct French intonation; it must be combined with careful observation and imitation of the teacher's performance, example being always better than precept.

IV.

THE TEACHING OF FRENCH INTONATION.

18. "All users of speech (no matter what their nationality or language, no matter whether musically trained or not) are users of tones, and consequently already possess the elements of any intonation system. All they have to do is to perform wittingly and consciously what they are already in the habit of doing unwittingly and unconsciously."¹

¹ H. Palmer, *English Intonation*, p. 5.

In helping the pupil to intone the foreign language "wittingly and consciously," the example of the teacher is all important for the class will reflect the teacher's ability to intone correctly. If the teacher reads and speaks French with the intonation peculiar to his native town or country, if he is not even aware of the differences that exist between the melody of his native language and that of French, he is actually deceiving his pupils. They have a right to hear and be taught to intone the foreign language correctly. They can learn to do this as easily as they learned the intonation of their native tongue. It is fundamentally a matter of habit.

Therefore in the beginners' class the teacher should speak and read all French words and sentences with the characteristic French melody, and should require his pupils to repeat them in the same manner. Simultaneous practice of the exercises is to be recommended. The voices of 20-30 pupils intoning a word or sentence bring out the melody much more clearly than the teacher's voice alone. It is a good plan for the teacher to indicate the rise and fall of the melody with his hand as a matter of fact, if the pupils experience any difficulty in distinguishing between the rising and falling of the voice, they can often be made to overcome this difficulty by indicating the rise and fall with their hand whilst intoning the word or sentence.

Again, the teacher can indicate the trend of the intonation by means of dots and lines on the blackboard.

In the upper classes where the pupils have been learning French for some time, but do not intone correctly, and in cases where the teacher himself is not thoroughly familiar with the principles of French intonation, too much should not be attempted at first. For instance, the whole lesson should *not* be spent in trying to intone *all* conversational and reading matter correctly. The teacher should spend five (or more) minutes of each lesson in the upper classes in systematic practice of the French Intonation Exercises. By the end of the year there will not only be a marked improvement in the pupils' oral work, but, once the Intonation Exercises have been worked through, teachers

and pupils will be able to tackle any passage of French prose or verse and intone it correctly. They will do this at first consciously, but later quite unconsciously.

In all poems and prose passages learned by heart the correct French intonation should be insisted on.

EXPLANATION OF THE SYMBOLS.

THE DOT SYSTEM.

Each dot represents a syllable. Its position with regard to the preceding and following syllables indicates its relative pitch. A thick dot represents the final syllable of a tone-group, and signifies at the same time that this syllable is to be slightly accented.

A continuous upward slanting row of dots indicates a corresponding succession of rising syllables. The thick dot marking the final syllable of an ascending tone-group is placed perpendicularly over the dot of the preceding syllable, so that the abrupt rise in pitch between the syllables may be clearly illustrated. Similarly the final syllable of a sentence is indicated by a thick dot placed perpendicularly below the dot of the preceding syllable.

If a tone-group consists of only two syllables, the dots representing them are placed in a vertical line, the position of the thick dot indicating the direction of the rise or fall. Thus, if the thick dot is placed above, the tone-group is a rising one, if it is placed below, it indicates a falling tone-group.

A small ring (Ex. 10) in place of a thick dot gives special prominence to the syllable with the highest pitch, the "*point culminant*" of a whole series of tone-groups.

Two tone-groups, closely connected as regards subject-matter, are sometimes combined to form one double tone-group. In this case the ascending melody of the second section is merely a continuation of that occurring in the first section, but the position of the first syllable of the second section is a little lower than

that of the penultimate syllable of the first section. This is shown by the corresponding arrangement of the dots. The abrupt rise in pitch between the penultimate and ultimate syllables of the first section is in no way diminished by the joining of the tone groups. Three tone groups combined into one are represented in a similar way by a corresponding arrangement of the dots.

The horizontal line found in each intonation picture is, in the first instance, merely a guiding line enabling the reader to determine at a glance the relative positions of the dots. But it also represents an approximate middle pitch. The reader should not, however, waste time trying to discover what his middle pitch is. The line is a mere guide.

THE LINE SYSTEM

As the dots in Exercises 1-11 represent the syllables within a tone group, so the lines in Exercises 16-30 represent a tone-group within a sentence.

Exercises 12-15 show the transition. Exercises 12 and 13 still indicate the separate syllables by the dots placed on the lines, in 14 and 15 these aids are omitted, but the lines correspond exactly in length to the rows of dots they replace. After this, for the sake of economising space, the lines have been perceptibly shortened, and now merely indicate the trend of the intonation.

Throughout the exercises dots alone have been used to illustrate the abrupt rise or fall in pitch occurring at the end of each tone-group. Tone-groups consisting of one syllable are, of course, represented by a single thick dot, and tone groups consisting of two syllables by two dots as described on page 19. In addition, dots have been used in cases where the syllables of the tone-group, for some reason or other, do not follow the normal trend of the intonation. This often occurs when the final low tone draws down with it one or more preceding unstressed syllables.

A small ring in place of a thick dot has the same value as indicated in the dot system above.

Lines with one or two indentations in the middle represent double or triple tone-groups respectively, and should be read as described above. The indentation itself indicates the point of contact of two tone-groups. In the printed texts the longer perpendicular lines mark the limits of the tone-groups, the shorter ones the point at which the indentations occur in double or triple tone-groups.

The figures placed before the tone-groups in the texts and above the corresponding intonation-pictures will facilitate the comparison of the different sections.

APPENDIX I

TREATMENT OF THE FINAL TONE-GROUPS

In Exercises 2-11 the principle underlying the construction of the final tone-groups is that all syllables preceding the final syllable of the tone group gradually ascend. The subject-matter of the texts has been specially selected with a view to illustrating this simple and fundamental principle of French intonation.

From Exercise 12 onwards the subject-matter of the texts has been taken at random from various sources. It will be seen that the intonation pictures of these final tone-groups do not always show the regular intonation of Exercises 6-11. The final low tone often draws down with it one, two or even three preceding unstressed syllables. The reason for this seeming contradiction is that from Exercise 12 onwards the subject matter of the texts has not been specially chosen to illustrate the above fundamental principle, and full liberty has been allowed for individual interpretation. Thus in all cases where M. de Fourmestraux's intonation differed from the rule stated above, such departures from the normal have been recorded in the intonation-pictures.

In order that the reader may draw his own conclusions with regard to the treatment of final tone groups, it has been considered helpful to make the following synopsis of the examples occurring in the first eleven connected texts (12-22).

I INTONATION OF FINAL TONE-GROUPS FOLLOWING THE RULE OF EXERCISES 6-11

A The final tone group ends in a word of two or more syllables. The final syllable has the lowest tone, and the penultimate has the highest tone in the ascending tone group.

Dissyllabic endings — *en hiver* 12, I 10, *le dîner* 12, V II, *et le dîner* 12, VI 7, *sont écrites* 13, I 8, *il y a deux aiguilles* 10, *qui*

NOTE — Black figures denote exercises. Roman numerals, the sections of the texts, and small Arabic figures, tone groups.

marque les minutes 14; du gilet II. 5; en acier III. 8; ou en argent IV. 9; ou en albâtre 11; que la pendule V. 3; de votre voisin 15, V. 2; si tu veux répondre 15, VII. 5; son ministre 16, I. 4; du cabinet II. 4; et qui pleurait 17, I. 6; pour la fermière 18, I. 3; resta sans réponse 19, I. 10; les lignes suivantes 15; de vous écrire II. 26; Victor Hugo 31; dans le monde entier 20, I. 46; et d'un pays II. 51; ou embarqués à Marseille III. 4; et du nord de l'Europe IV. 29; et le contrôle à sa façon 21, II. 13; pour s'assurer, si elles sont solides 16; avait été précoce 22, I. 2; si tu touches à un pinceau II. 2; c'est le petit Stevens VII.; chez tes parents VIII. 4; le gamin le suivit IX. 2; à l'examen suivant XIII. 4; n'était admis 7.

Polysyllabic endings:—*de chronomètres* 13, II. 2; [décorées 13, IV. 7]¹; *de commandement* 15, title; *il faut m'excuser* 19, II. 8; *en tourbillons* 20, I. 32; *de comparable* II. 7; *qu'on renverra à l'étranger* III. 13; *et causera* 23; *et compte plus* [de 640000 habitants IV. 6; *suivi la même progression* 8; [d'importance 14]; *est supprimé* 20, IV. 17; [*ambulant* 21, I. 7]; *de l'animal* 9; *il demanda* 22, V. 2; *l'en dissuadait* XI. 11. — *d'être interrogé* 15, VII. 2; *avant d'être interrogé* VII. 7; *une lettre* [de remerciements 19, I. 8; [*ineffacable* 20 I. 15]]; *brûlait* [de désobéir 22, III. 2; à se réaliser XI. 3. — *sur la Méditerranée* 20, I. 39; *est tout à fait* [extraordinaire II. 3.

B. The final tone-group ends in a monosyllabic word, which has the lowest tone.

(a) A preceding unstressed syllable has the highest tone in the ascending tone-group: *que tu fais* 12, VIII. 2; *de devant la bouche* 15, III. 7; *ne croisez pas les jambes* 8; *à la bouche* VI. 4; *attends ton² tour* VII. 3; *quand je te parle* 9; *avec son frère* 18, V. 4; *à votre mère* (votre) 19, II. 13; *doit être douce* (ε:trə) 19, II. 22; *qu'on en tire* 20, IV. 21; *met à jour* 21, II. 11; *mais pour voir* 19. Cf. the following polysyllabic endings with unstressed penultimate: *avec le porteflume* (pɔrteplym) 15, VI. 2; *elle est dure* [quelquefois

¹ The square bracket indicates that the word is not only the end of the final tone-group, but is itself the final tone-group. Such words are included in the summary at the end of this appendix.

² Possessives often have the same syntactical value as the definite article; they are in that case to be treated as unstressed. Similarly prepositions like *fo:r*.

(kɛlkɛfwa) 19, II 24, *dans l'atelier* [de Roqueplan (rokplɑ̃) 22, XI 6]

(b) A preceding stressed syllable has the highest tone in the ascending tone group *regardez-moi!* 15, IV 5, *ne le dérangez pas* V 3, *ne ris pas* VIII 1, *derrrière moi* 17, III 6, *n'oubliez pas cela* 19, II 16, *et restez sage* 30, *elles sortent* 21, II 24, *pour qu'il ne les retrouve pas* 31, *qui sera un grand peintre* 22, X 6, *n'en revenait pas* XIV 2

II INTONATION OF FINAL TONE GROUPS DEPARTING FROM THE RULL OF EXERCISES 6-11

A The final tone group ends in a dissyllabic or polysyllabic word

The final syllable has the lowest tone

One or more preceding syllables participate in the fall

Tone groups ending in a dissyllabic word *je mange une* *beurre* 12, II 2, *et aux autres édifices* *publics* 13, V 12, *laissez votre voisin* *tranquille* 15, V 1, *étes-vous au travail* 16, II 10, *pour tous vos* *trésors* 16, III 11, *je l'ai perdu* 17, II 7, *une belle pêche* *termille* 18 I 6, *et tu ne sais rien* *encore* 22, XII 3
Similarly *ne vous courbez pas* *comme ça* 15, II 2

Tone groups ending in a polysyllabic word *les plus petits* *chronomètres* 13, III 2, *est capitale* *20, I 18, le fruit* *rafraîchissant* 18, II 5 In a polysyllabic word group *qui dit* *tout joyeux* 17, III 8, *l'importance* *de Marseille* 20, II 53, *sur les édifices publics* *de notre ville* 11, VIII 4

Compare final tone groups with falling pitch throughout *[à quoi sert le timbre] des pendules* 14, VII 2, *[où sont placées] les horloges*² 14, VIII 2, *[qui était la résidence] de Sully* 16, I 11, *[chargée d'une masse] de papiers* 16, II 7, *[depuis trois heures] du matin* 16, II 13, *[servent à orner] les cheminées* (4 syllables) 13, IV 3, *[pour mener] une partie* 2 e 16, III 6

B The final tone group ends in a monosyllabic word
The latter has the lowest tone

¹ The single square bracket at this point is placed after the syllable with the highest pitch in the ascending tone group

(a) A single preceding unstressed syllable participates in the fall: *à sept heures et demie] du soir* 12, IV. 4; *le mouvement] des roues* 13, V. 6; *où porte-t-on] les montres?* 14, V. 1; *je vous rends] le vôtre* 17, III. 11; *lui porter] la pêche* 18, III. 5; *à tous] les deux* 18, V. 7; *cinq fois] par jour* 12, I. 2; *je fais cinq repas] par jour* 12, I. 3; . . . *manges-tu] par jour?* 12, VII. 2; *regardez droit] devant vous* 15, IV. 3; *lui défendait] de peindre* 22, I. 7; *ses habitudes] se fixent* 21, II. 2.

(b) Two preceding unstressed syllables participate in the fall: *éloignez votre buste] de la table* 15, II. 4; *mettez les mains] sur la table* 15, III. 3. — A whole final tone-group with similar falling pitch: [*ne vous appuyez pas la tête] dans les mains* 15, III. 2.

SUMMARY.

The following summary gives the number of examples collected under each heading.

I. Intonation following the rule of Exercises 6-11.

- A. Final tone-groups ending
 - in a dissyllabic word: 34.
 - in a polysyllabic word: 24.

B. Final tone-groups ending in a monosyllabic word,

- (a) a preceding unstressed syllable having the highest tone in the ascending tone-group: 12 (15),
- (b) a preceding stressed syllable having the highest tone: 10.

II. Intonation departing from the rule of Exercises 6-11.

- A. Final tone-groups ending
 - in a dissyllabic word, the final syllable having the lowest tone, and the penultimate syllable participating in the fall: 9.
 - in a polysyllabic word, the final syllable having the lowest tone, and several syllables participating in the fall: 3, 3, 7.

FRENCH INTONATION EXERCISES

- B** Final tone groups ending in a monosyllabic word
- (a) a single preceding unstressed syllable participating in the fall 12, two such syllables participating in the fall 2 (3)
 - (b) a preceding stressed syllable participating in the fall 0

The results may be summed up as follows

- A** If the final tone group ends in a dissyllabic or polysyllabic word, the intonation of Exercises 6-11 is preferred
- B** If the final tone group ends in a monosyllabic word a preceding unstressed syllable may either have the highest tone or else participate in the fall of the final syllable A preceding stressed syllable never seems to participate in the fall

APPENDIX II.¹

EMPHATIC INTONATION² IN CONVERSATION.

I.

"One of the functions of intonation is to indicate subtle shades of meaning which cannot well be expressed in words. . . . In fact, we may say that what we call expression depends almost entirely on intonation."³ Where final words require an emphatic intonation the typical French melody differs slightly from the normal in that the antepenultimate syllable of a sentence has the lowest tone, the penultimate syllable rising correspondingly above the middle pitch, while the final syllable ends on the middle pitch, or slightly above it. The preceding part of the sentence is usually spoken more or less uniformly. The following are examples heard by Professor Klinghardt in Paris and the provinces:

- (a) 1. *c'est une] comédie!*⁴ 2. *à huit heures] du matin.* 3. *on peut écrire ça]dès maintenant* (in the last case the five syllables in front of the bracket fell gradually from a somewhat higher pitch to the middle pitch).

In addition, the antepenultimate syllable and the last one received rather more stress—a characteristic feature in conversation. This is indicated in the intonation-picture by thick dots. The stress on the antepenultimate syllable is somewhat greater than that of the last syllable, but this is not shown in the intonation-picture.

The principle seems to be that the speaker inclines to emphasise only the antepenultimate syllable by a decided fall in pitch. The rise in pitch on the penultimate syllable is a

¹ See the Intonation-pictures to Appendix II., p. 90.

² See page 6 for treatment of emphasis in French.

³ *Modern Language Teaching*, Vol. X., No. 7, 1914 (article by D. Jones).

⁴ The small dashes in the intonation-picture merely indicate the preceding words of the sentence.

kind of reaction against the preceding fall. The last syllable simply terminates the tone group by returning approximately to the middle pitch.

- (b) In most cases this kind of emphatic intonation is combined with a "gliding" rise or fall in pitch (legato), which is abnormal in French speech, and therefore all the more striking when it does occur. The trend of this legato movement is as follows. The antepenultimate syllable begins on a low tone and has a strong stress. As this stress gradually diminishes, the tone rises in a crescendo decrescendo movement through the high pitch of the penultimate syllable, and falls again with strong stress to the final syllable, which terminates with diminished stress and falling tone. The whole gives an effect of "elasticity" which is heightened by the fact that this emphatic intonation is accompanied by an increase in stress as well as a lengthening of the vowels in the antepenultimate and final syllables. As a symbol for the rising tone of the antepenultimate syllable and the falling tone of the final syllable, an inverted comma and an ordinary large comma have been used.

*I [il nous faut des] expériences 2 alors 3 cela
neut dire 4 [ous avez] bien tracé 5 j'en]ai mangé
6 nous traversons] bien une salle (here the tone glides down
on *l*) 7 ah, là] belle enfant! 8 rien que la] nourriture
(downward glide on the final *r*)*

The small part played by logical stress in French speech is clearly seen from the fact that the strongly stressed antepenultimate syllable often consists of words like prepositions, auxiliary verbs, or weak prefixes 9 en Sicile 10 . dans l'espace 11 j'ai hurlé 12 avec] les enfants 13 on n'est pas] des enfants 14 de grandes] relations

It is evident then that emphatic intonation obeys a law of its own and does not depend upon the particular sounds or words with which the given sentence ends. In none of the above examples did the antepenultimate syllable imply a contrast.

- (c) A third type of this emphatic intonation occurring at the end of sentences is seen in the following examples, where two or more unstressed syllables are found between the first and last stressed syllable.

1. *oh,] absolument!* 2. *elle n'en] a pas l'air du tout.* In 1 the pitch of the syllable "so" lies between the lowest pitch on "ab" and the highest on "lu"; in 2, the two syllables "l'air du" descend gradually in pitch from the highest tone on *pas* till the lowest tone of the final syllable is reached.

- (d) A fourth type is seen when the middle syllable drops out altogether. In this case the first and last syllables retain their characteristic intonation—rising and falling "glides."

1. *il l'est] toujours* (the highest pitch is discernible on the intermediary *j* (3); the tone glides down on the final *r*, as in *b 8* in *nourriture* and *b 6* in the *l* of *salle*). 2. *combien ses idées sont] anciennes* (downward gliding tone on *w*). 3. *ne le] dites pas.* 4. *c'est toujours le] mariage* (highest pitch on the *j* of *marja:ʒ*, cf. No. 1.)

In this case, too, there is no logical stress. The strongly stressed penultimate syllable consists of insignificant words or parts of words, like the antepenultimate syllable in *b* above. 5. *une révolution s'est faite] en lui.* 6. . . . *des crampes.* 7. . . . *et qui se] repent.* 8. *vous connaissez la] recette.* The lengthening of the penultimate syllable seems to be general, even when the penultimate syllable contains an *ə*.

II.

The following fragmentary sentences with final tone-groups have this in common that the final tone rises suddenly—in normal intonation it falls—is lengthened and then "glides" down.

- (a) In these examples all the preceding syllables have a uniform pitch. 1. . . . *Non, le] quinze!* 2. *C'est com]mode!* 3. *Malheureuse]ment!* 4. . . . *qui n'est pas]siir.* 5. . . . *dans la nature.* 6. *une gerbe de] fleurs.* 7. *c'est agré]able.* 8. *une jolie An]glaise.* 9. . . . *comme on fait les lu]nettes.* 10.

et dire qu'elle est stupide! Il elle a une timidité! 12. vous vous êtes levé à sept heures [ce matin (highest tone on heures, the three syllables of the two following words have the uniform pitch of the first part of the sentence)

- (b) The preceding syllables gradually fall till middle pitch is reached, the final syllable has the highest tone as in (a)
1 on peut dire! 2 Gentil!h! (in calling out the name of the station) 3 vous coulez] rire! 4 ça me fait mal (tone gliding down on 1) 5 j'ai assez de vous!

III

The following additional collection of specimens of French intonation has been added to show the reader that the authors have not turned a deaf ear to the extraordinary variety of French speech tones. The authors also wished to encourage the reader to make a similar collection when on a visit to France.

The following examples consist of small sentences—or concluding parts of sentences. The pitch in the preceding part of the latter (as pointed out on page 27) is nearly always uniform.

The emphatic intonation begins on the concluding part of the sentence, and the hearer gets the impression that this predominating intonation gives expression to the meaning of the whole sentence. Therefore, in collecting specimens of this emphatic intonation, it is the end of the sentence that must be specially noted.

The thick dot in the accompanying intonation pictures again indicates the syllable that has the strongest stress (often very strong in animated conversation). Sometimes several syllables in succession, or at intervals receive an additional stress.
1 Mais, mon Dieu, ce n'est pas la peine! 2 Mais, c'est très joli! (two syllables with additional stress) 3 c'est la chose la plus terrible qui existe 4 je suis incapable d'en prendre une goutte! 5 qu'est-ce que c'était, je ne rappelle plus 6 ah, merci, impossible! (three syllables in succession pronounced with strong stress, and in addition separated by short pauses to make the

whole more expressive).¹ 7. *mais, on en boit tellement!* (an appeal to the hearer's judgment, hence rising tone; otherwise the two stressed syllables are treated as the three in No. 6). 8. *ah, c'était effrayant!* 9. *il a toujours tout.* 10. *j'ai énormément à lire.* 11. *elle est très bien payée!* (an appeal to the hearer's judgment, cf. No. 7). 12. *c'était vraiment bien arrangé!* 13. *lui est répugnant.* 14. *de menues dépenses.* 15. *elle n'en a pas l'air du tout.* 16. *le matin pour aller au bain.* 17. *ah, je n'ai pas plié ma serviette!* 18. *c'est la fille du comte de Paris* (meaning "don't you know that?"). 19. *je ne connais personne.* 20. *quelle idée de descendre avec elle enfin!* 21. *c'est impossible!* (different from No. 6). 22. *moi, j'ai les pieds bouillants.* 23. *ah, ça vient de Paris!* 24. *cela m'éviterait la peine de lui écrire* (no contrast implied—*lui* considered as the first syllable of the compound "*lui écrire*"). 25. *malheur aux vaincus* (the actual pitch of the breathed *u* is hard to determine, but the speaker seems to feel the pitch as indicated in the intonation-picture).

The following additional examples occur only in animated conversation. They show a fairly regular alternation between stressed syllables with high pitch and unstressed syllables with low pitch.

1. *une redingote.* 2. *mais, c'est très joli!* 3. *un décaillé.* 4. *ah vous rêvez!* (no contrast implied). 5. *c'est malhonnête!* 6. *un canard!* 7. *désarmé* (meditatively). 8. *mille baleines!* (feminine exclamation). 9. *quelle horreur!*

It will be seen that the above collection of examples is not very extensive, and is concerned merely with quite short groups of syllables spoken for the most part with great animation.

¹ In the following sentence taken from André Gide's *La Porte étroite*, Paris, Mercure de France, 1910, p. 21, the separated syllables convey the same expressive emphasis as *im-pos-sible* above.

—Voulu que je te dise, mon ami : tout cela, c'est de la comédie. Et plusieurs fois, séparant les syllabes : de la co-mé-die.

APPENDIX III¹

THE INTONATION OF CERTAIN VERBAL FORMS

The repetition of the tenses is an excellent method either of running the pupils' French intonation from the start, or of inculcating correct habits of intonation. It all depends on the teacher. He ought to insist upon his pupils repeating the tenses in exactly the same way that French children have to repeat them.

(a)

1	<i>j'ai</i>	<i>nous avons</i>
	<i>tu as</i>	<i>vous avez</i>
	<i>il a</i>	<i>ils ont</i>

Just think for a moment of the way in which English children are apt to intone the present tense of avoir. This is what we usually hear. There is a fall in pitch after each person, singular and plural, and probably the voice glides down on the syllables *as* and *a*. Then the *a* of *avons* and *avez* both receive a strong stress, the voice again gliding down on the *a*. The last syllable *ont* ends on a low gliding tone.

In French the whole tense should be intoned as follows: the first syllable *j'ai* is slightly above middle pitch, the pitch rises for *as*, the highest pitch being reached on *a*. The syllable *nous* begins above middle pitch (a little higher than *j'ai*), rises slightly for *a* and jumps up to *ons*. *Vous avez* follows practically the same trend, but all the syllables have a slightly lower pitch. The last two syllables—*ils ont*—finish in the characteristic French way with an abrupt fall to *ont*, this final low tone being *level*, not gliding as in English.

2	<i>je n'ai pas</i>	<i>nous n'avons pas</i>
	<i>tu n'as pas</i>	<i>vous n'avez pas</i>
	<i>il n'a pas</i>	<i>ils n'ont pas</i>

The negative is treated in a similar way (cf. the intonation-picture).

¹ See the intonation-pictures to Appendix III, p. 93.

3. <i>ai-je?</i>	<i>avons-nous?</i>
<i>as-tu?</i>	<i>avez-vous?</i>
<i>a-t-il?</i>	<i>ont-ils?</i>

No difference between the intonation of this and (a) 1.

<i>n'ai-je pas?</i>	<i>n'avons-nous pas?</i>
---------------------	--------------------------

The fact that *ai-je?* is pronounced as a monosyllable and *n'ai-je pas?* as a dissyllable (*nɛʒpa?*) should be noted.

4. <i>j'ai été</i>	<i>nous avons été</i>
<i>je n'ai pas été</i>	<i>nous n'avons pas été</i>
5. <i>ai-je été?</i>	<i>avons-nous été?</i>
<i>n'ai-je pas été?</i>	<i>n'avons-nous pas été?</i>

(b)

1. <i>j'aime</i>	<i>nous aimons</i>
<i>tu aimes</i>	<i>vous aimez</i>
<i>il aime</i>	<i>ils aiment</i>

In *nous aimons* and *vous aimez* avoid the mistakes pointed out above in reference to *nous avons*, *vous avez*.

Also note that the *e* vowel should not be unduly lengthened.

<i>je n'aime pas</i>	<i>nous n'aimons pas</i>
2. <i>j'ai aimé</i>	<i>nous avons aimé</i>
<i>je n'ai pas aimé</i>	<i>nous n'avons pas aimé</i>
3. <i>aimes-tu?</i>	<i>avez-vous?</i>
<i>n'aimes-tu pas?</i>	<i>n'avez-vous pas?</i>

Insistence on the repetition of these tenses in the manner indicated will not only lead to the acquisition of correct intonation in all verbal forms, but will also aid materially in the reading of continuous passages.

Exercises.

Texts

One tone-group

1

Paris, Marseille, Toulouse, Bordeaux, Châlons, Nancy, Carnot,
 Loubet, Fallières, Robert, Gustave, Marcel, Fernand, l'armée,
 la chasse, l'argent, la peine, la tante, la glace, les hommes, les
 pères, les mères, les bancs, les tables, les arbres, la classe, l'élève,
 le maître, le roi, la reine, l'enfant, l'amour, l'ami, l'artiste, les
 gens, la règle, le froid, le poète

2

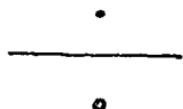
À Paris, à Marseille, à Toulouse, à Bordeaux, à Châlons,
 à Nancy, à Carnot, à Loubet, à Fallières à Robert, etc., à
 l'armée, à la chasse, à l'enfant, les parents, les amis, le tableau,
 le pupitre, étonnant, étonne en été, en hiver, en automne, au
 printemps en marchant, en lisant, en mangeant, pour partir,
 par la ville, sur la table, dans la poche, le crayon, l'écolier, le
 plombier, le lycée, le couloir, le marchand, le discours, dans les
 champs, la manœuvre, l'arrivée, le départ, le ballon, les soldats

Exercises.

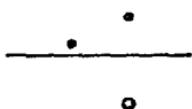
Intonation-pictures.

One tone-group.

1.



2.



3.

Le pavillon le postillon, le président, la marguerite, les tableaux noirs les professeurs, le directeur, nous arrivons, vous protestez ils commencèrent, vous les avez, il m'a puni, tu les prendras, près des Tuileries une joie énorme, l'honneur sacré à Montluçon, c'est mon ami en bavardant, il est tombé, un bu au jardin, l'aeroplane, le dirigeable, les artilleurs, c'est ma patrie dans la foret à la bonne heure le chant du cygne, le tour du monde il faut s'instruire c'est à mon tour, je ne l'aime pas

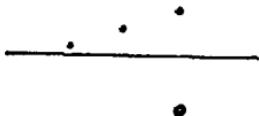
4

Je lis à haute voix c'est un bon ami, nous nous en irons, il cause en marchant l'administration c'est plus fort que moi, en mangeant des noix, c'est la charité, nous les avons vus, elle le recevra on l'a admiré tu m'en parleras, en me l'expliquant, il s'en souviendra je l'ai emporté, ça m'est bien égal, tu viendras nous voir, sur la mer Baltique, c'est la Normandie, je pars pour l'Afrique nous irons demain tu ne m'écoutes pas, je vais vous punir c'est un paresseux ils s'endormiront, ne nous pressons pas tu criais trop fort

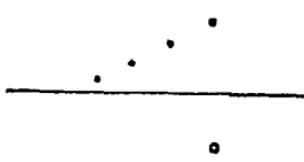
5

Après avoir parlé, avec tous mes amis, dans la plus grande misère pour vous le démontrer nous vendrons la maison, nous ne l'avons pas vu, nous l'attendrons toujours, ne parlons pas trop tôt c'est ma meilleure amie, votre chien est méchant, je veux bien t'écouter ne vous dérangez pas, c'est la récréation, nous en avons plusieurs, ils emporteront leurs livres, l'amour de la patrie, c'est bien trop difficile en attendant son train, l'automobile est là, nous n'aimons pas la bière

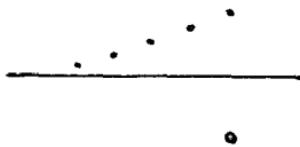
3.



4.



5.



Two tone-groups.

6.

A Paris, | on travaille, a Paris, | on s'amuse, mon ami | arrivera, à la joie | de mon pere, le plaisir | des enfants, dans une heure | il viendra, suivez moi | à Nancy, ils viendront | a cinq heures, n'en dis rien | à Robert, je l'ai dit | a Alfred, il mentait | constamment, je l'ai lu | dans Jules Verne, nous jouerons | aujourd'hui, cet ete | il pleut trop, en causant | il tomba, cet hiver | est glacial, la marine | est très forte, notre armee | est puissante, je l'ai vu | tout a l'heure, il viendra | dans huit jours, c'est le tour | de Gustave, nous partons | en vacances.

7.

Nous t'attendrons | chez tes amis, on va élire | un président; on a élu | deux députés, nous avons vu | cet accident, on l'avait vu | avec plaisir, pour vivre heureux, | vivons cachés, le tour du monde | en quarante jours, n'en parlez pas | à vos amis; n'arrivez pas | après sept heures, qui l'aurait cru | a sa naissance? les monuments | de cette belle ville, je l'ai connu | des son enfance, la nourriture | des animaux, je l'enverrai | ou tu voudras

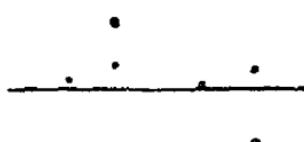
8 Two tone-groups with a varying number of syllables.

a) L'école.

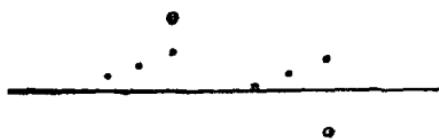
¹ Nous allons | a l'école ² Nous sommes | des eleves ³ Nous entrons | dans la salle

Two tone-groups.

6.

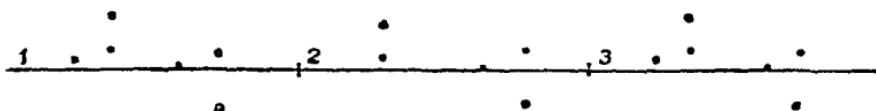


7.



8. Two tone-groups with a varying number of syllables.

a) L'école.



⁴ La salle | a une porte ⁵ Nous sommes assis | sur des bancs
⁶ Nous lisons | des fab'les ⁷ Nous avons | des maîtres

⁸ Nous avons des sacs | pour nos livres ⁹ Notre salle d'étude |
 est haute et grande ¹⁰ Pendant les leçons | nous sommes assis

¹¹ Nous sommes charmés | de l'histoire ¹² Chaque banc | a
 deux places ¹³ Il y a de l'encre | dans les enciers ¹⁴ Chacun
 a | un petit casier

¹⁵ J'ai mon casier | pour ranger mes livres ¹⁶ Beaucoup ont
 leurs livres | dans des serviettes ¹⁷ Le maître occupe | une
 estrade élevée

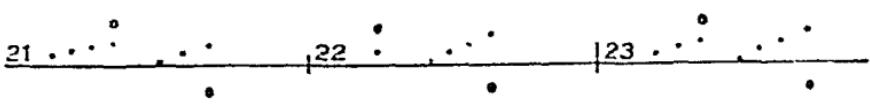
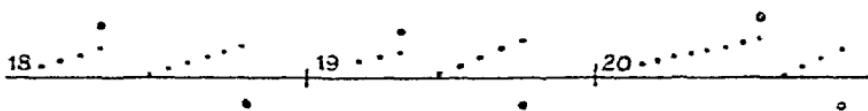
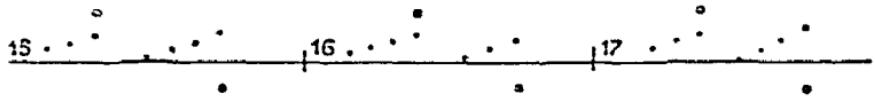
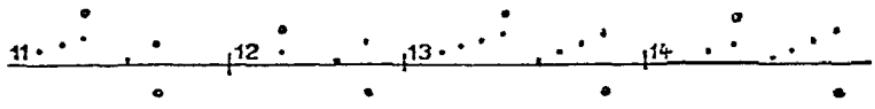
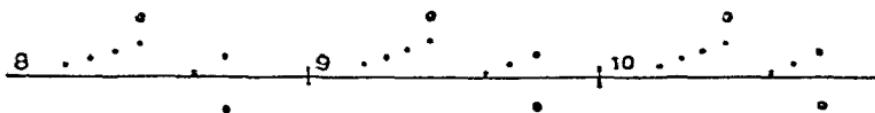
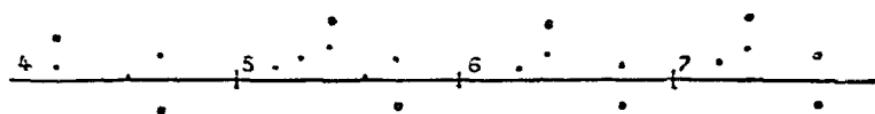
¹⁸ A côté de lui, | il y a un grand tableau ¹⁹ Le tableau
 noir | est sur un grand chevalet ²⁰ Pendant les leçons de
 géographie, | nous avons un globe

²¹ Nous avons aussi | des cartes murales ²² Le globe | représente
 la terre ²³ Une carte murale | représente l'Allemagne

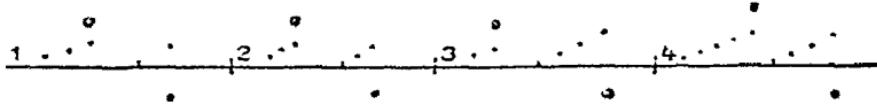
Note that in Ex. 8a) 13 and elsewhere Professor Klinghardt evidently insists on a very slow pronunciation, making three syllables of il y a instead of two, which is the usual pronunciation.

b) Lever et Dejeuner

¹ Le déjeuner | vous attend ² Ils ont le temps | de se laver.
³ Ils se lavent | avec du savon ⁴ Ils se lavaient toujours | avec
 du savon



b) Lever et Déjeuner.



5 Il est sept heures | et quart 6 Dépechons nous | de manger 7 Vous arriverez tous | beaucoup trop tard

8 Nous serons habilles | dans dix minutes 9 Ils se dépèchent } autant que possible 10 Ils ont vite fait | de s'habiller

11 Ils ont encore le temps | de se débarbouiller 12 Ils nettoient leurs dents | avec la brosse a dents 13 En dix minutes, | leur toilette est faite

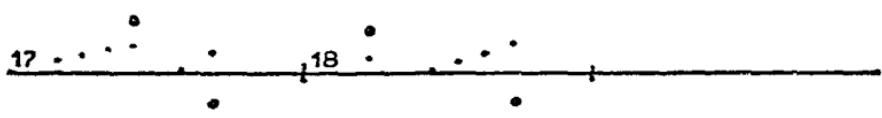
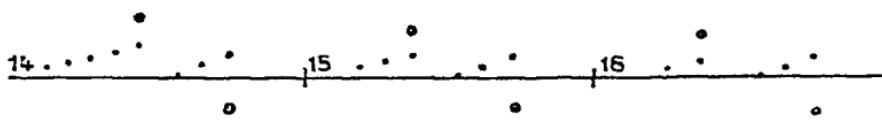
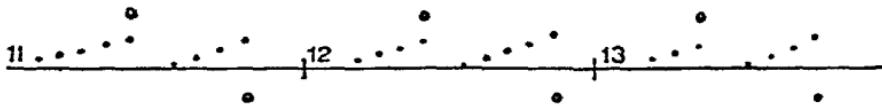
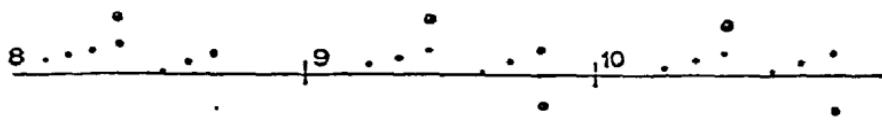
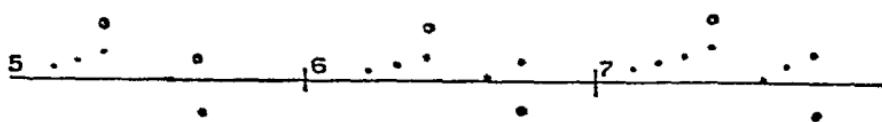
14 Ils vont à la cuisine | pour déjeuner 15 Ils disent bonjour | a leurs parents 16 Chacun prend | une tasse de lait

17 Chacun mange aussi | deux petits pains 18 Enfin, | ils partent pour l'école

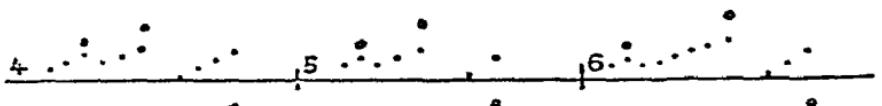
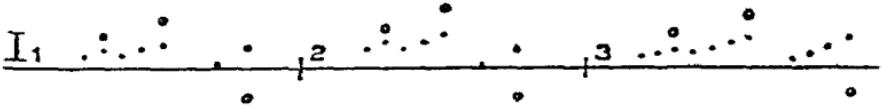
9 Double tone-groups.

I 1 Nous avons | de jolis sacs | pour nos livres 2 Ils se rendent | tous les dimanches | a la messe 3 Notre lycée | a été bâti | en dix-neuf cent deux

4 Nous avons fait | hier matin | une composition 5 Je demeure | à dix minutes | du lycée 6 Nous passerons | le premier octobre prochain | en rhétorique



9. Double tone-groups.



EXERCISE 9

⁷ Mon frère aîné | entrera alors | en philosophie ⁸ Je crois bien | qu'il sera après cela | sa médecine ⁹ J'entrerai | probablement | à Saint-Cyr

¹⁰ Mon cousin | est entre premier | à Polytechnique

II ¹ A Paris, | on peut s'instruire | et s'amuser ² Dans cette ville, | les étrangers | sont en grand nombre ³ Dans les rues, | la circulation | est très vive

⁴ Charles Quint disait | «Paris n'est pas une ville, | mais un monde» ⁵ Les Champs Elysées | sont la plus belle promenade | de Paris ⁶ Sur les grands boulevards | les promeneurs | sont très nombreux

⁷ Le Métropolitain | est le meilleur moyen | de communication ⁸ Tous les fiacres | sont des taximètres; a pneumatiques ⁹ Les taxautos | sont également | très recherchés.

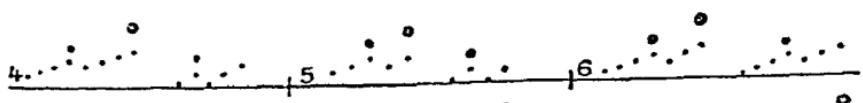
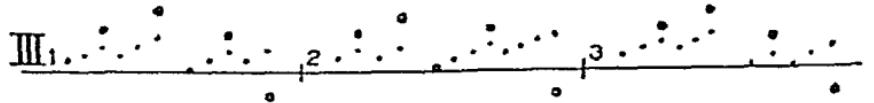
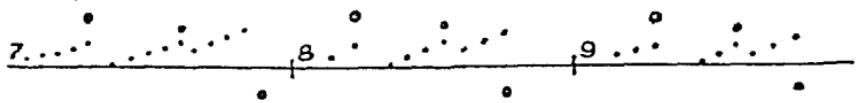
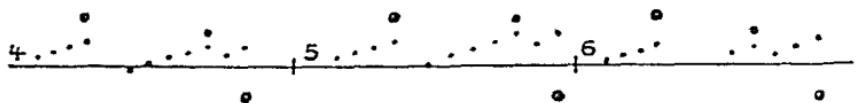
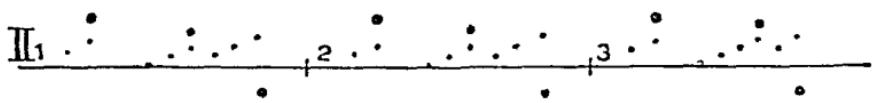
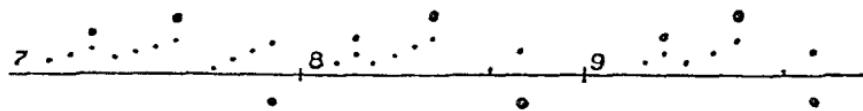
III ¹ La Seine divise | la capitale | en deux parties | inégales ² Sur ce beau | et grand fleuve, | une trentaine de ponts | ont été bâtis ³ La capitale | est divisée | en plusieurs | arrondissements

⁴ Chaque arrondissement | est administré | par un maire | et ses adjoints ⁵ Les monuments | de Paris | sont nombreux | et grandioses ⁶ Le musée du Louvre | et l'Opéra | ont une renommée | universelle

⁷ La gigantesque tour | de l'ingénieur Eiffel | est le monument | le plus élevé du monde ⁸ Les environs | de la capitale | sont aussi célèbres | par leur beauté ⁹ A Versailles | et à Saint Germain, | on peut voir deux châteaux | merveilleux

EXERCISE 9

45



EXERCISE 10

10 Three tone-groups with a varying number
of syllables.

I. ¹ Revenons | à la question | qui nous occupe ² En le traduisant, | nous n'aurions | qu'un mauvais allemand ³ Il ne faut pas | trop recourir | au dictionnaire

⁴ La provenance | de ce mot | n'est pas connue ⁵ A la maison aussi, | il vous faut lire | à haute voix. ⁶ Il faut | que l'oreille s'accoutume | aux sons étrangers.

⁷ Ici, | il ne faut pas | lire le / ⁸ Toutes les syllabes | doivent être articulées | distinctement. ⁹ La virgule, | en français | est un signe d'arrêt

¹⁰ Observez surtout | les expressions | qui diffèrent | de l'allemand ¹¹ Depuis quelque temps, | votre écriture | devient plus mauvaise

II. ¹ Deux voleurs | avaient pris | un âne ² Mais chacun d'eux | voulait le garder | pour lui seul ³ Pendant qu'ils se disputaient | et se battaient, | un troisième larron l'emmêna

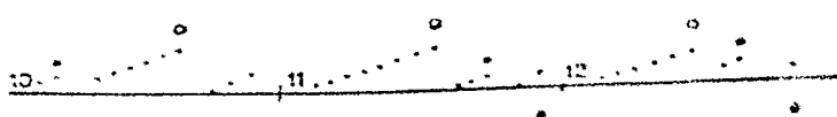
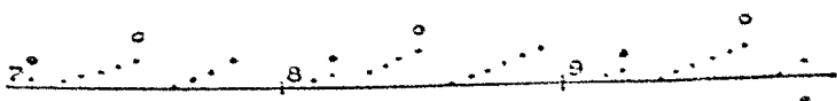
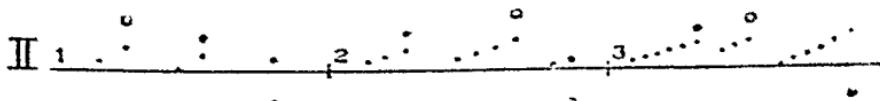
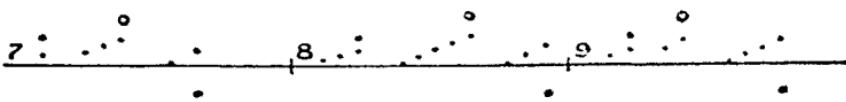
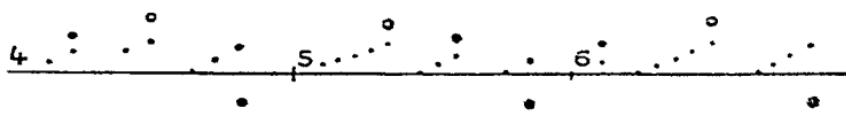
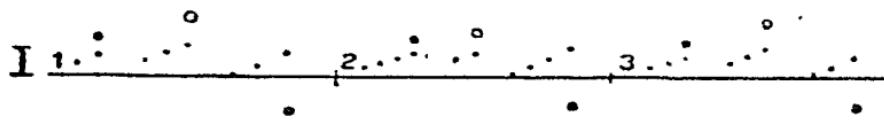
⁴ Il voit s'approcher | son frère tout brillant | et lui dit ⁵ Un jour, | en traversant un jardin public, | je rencontrai un enfant ⁶ qui semblait chercher | un objet perdu | et qui pleurait

⁷ Ma mère | m'avait donné un sou | pour acheter du lait ⁸ J'ai perdu | une pièce de deux sous | que ma mère m'avait donnée ⁹ Tout à coup, | l'enfant se mit à pleurer | de plus belle.

¹⁰ Le monsieur | se retourna étonné | et lui demanda .

¹¹ Si je n'avais pas perdu deux sous, | j'en aurais quatre | à présent ¹² La mère berçait dans ses bras | son enfant | malade

10. Three tone-groups with a varying number of syllables.



II Sentences with a varying number of tone-groups

I ¹ Votre traduction | n'est pas littérale ² Traduisez toujours | mot à mot | quand la traduction | littérale | donne un bon allemand ³ Ne vous pressez pas | de répondre ⁴ Prenez le temps | de réfléchir ⁵ Vous paraissiez | avoir saisi | la pensée de l'auteur ⁶ Je vais reprendre | l'explication

⁷ Nous ne serons | vraiment contents | que lorsque nous aurons | tout compris ⁸ Revenons maintenant | à notre sujet ⁹ Revenons | à la question | qui nous occupe

II ¹ Ce chapitre | contient beaucoup | d'expressions rares | qui ne sont peut être pas toutes | dans votre dictionnaire ² Sous bien des rapports, | la langue de la conversation | s'écarte de la langue | littéraire ³ Il s'agit | de trouver le sens | qui convient | à ce passage

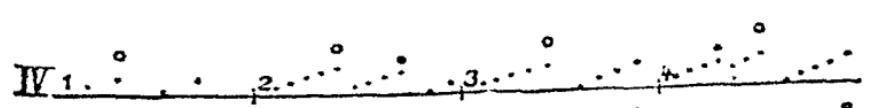
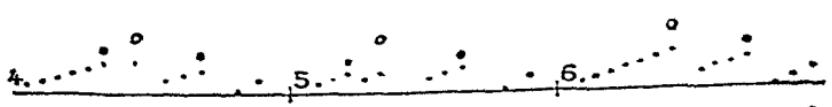
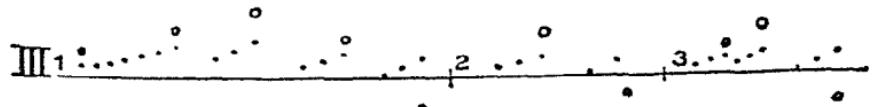
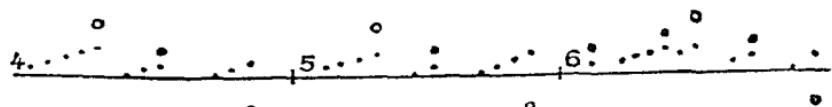
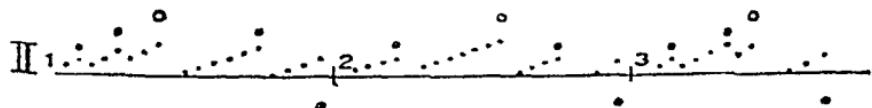
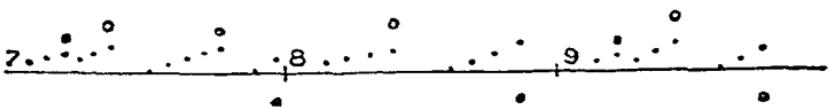
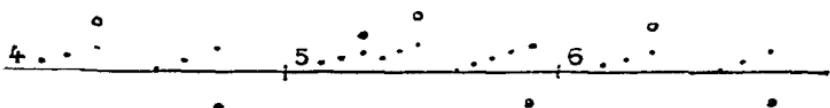
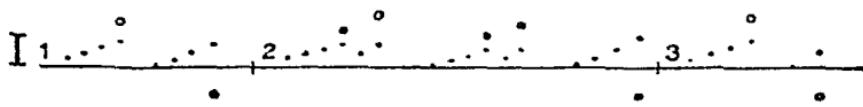
⁴ Par rapport à l'allemand, | *en* est ici | un pléonasme ⁵ En le traduisant, | nous n'aurions | qu'un mauvais allemand ⁶ Ce mot | n'est pas pris ici | au sens propre, | mais au sens | figure

III ¹ Rendez | le plus brièvement possible | la périphrase | que forment les vers | cinq, six et sept ² Interprétez | ces paroles! ³ Il ne faut pas | trop recourir | au dictionnaire

⁴ La partie allemande française | surtout | peut vous faire faire | de grosses fautes ⁵ Pour bien écrire | en français, | il faut penser | en français ⁶ Pour perfectionner votre style, | il faut lire beaucoup | de bons auteurs

IV. ¹ Prenez en | quelques uns ² Je vous les recommande | pour votre lecture | personnelle ³ Ils vous intéresseront | et vous instruiront ⁴ Relisez lentement | tous vos devoirs | avant de les donner (*Schmidt-Tissédré, Franz Unterrichtsspr.*, pp. 18-24)

11. Sentences with a varying number of tone-groups.



Sentences from daily life

12 Les repas.

I ¹ Je mange | ² cinq fois par jour | ³ Je fais cinq repas par jour | ⁴ Je prends | ⁵ mon premier repas | ⁶ le matin | ⁷ à six heures et demie | ⁸ en etc., |

⁹ à sept heures et demie | ¹⁰ en hiver II. ¹ A neuf | ou dix heures | du matin, | ² je mange une beurrée, | ³ c'est mon second repas

III ¹ Je prends | ² mon troisième repas | ³ à midi | ⁴ ou midi et demi IV ¹ Je mange | ² à quatre heures | ³ de l'après midi | ⁴ et à sept heures et demie du soir

V ¹ Le repas | du matin | ² s'appelle | ³ le petit déjeuner, | ⁴ le repas | de midi | ⁵ s'appelle | ⁶ le déjeuner, | ⁷ celui | de quatre heures |

⁸ s'appelle | le gouter, | ⁹ et le repas du soir | ¹⁰ s'appelle | ¹¹ le dîner VI ¹ Il y a | bien des gens | ² qui ne font | ³ que trois repas |

⁴ c'est alors | ⁵ le petit déjeuner, | ⁶ le déjeuner | ⁷ et le dîner VII ¹ Combien de fois | ² manges tu par jour?

VIII. ¹ Quels sont les noms | des repas | ² que tu fais? IX ¹ Quand fais tu | ² tes repas? (*K. Kuhn, Franz Lesebuch für Anfänger, No. 42*)

Sentences from daily life

12. 1

I 1° 2. 3. 4. 5° 6. 7. 8°

9. 10. II 1° 2. 3.

1. 2. 3° 4. IV 1° 2. 3° 4.

1° 2. 3. 4° 5. 6. 7.

8° 9. 10. 11. VI 1° 2. 3.

4. 5. 6. 7. VII 1° 2.

1° 2. IX 1° 2.

13. Les chronomètres

I ¹ Les chronomètres | ² servent à indiquer l'heure ; |
³ Chaque chronomètre, | ⁴ grand ou petit, | ⁵ a un cadran, |
⁶ où les heures | ⁷ et les minutes | ⁸ sont écrites. |

⁹ sur le cadran, | ¹⁰ il y a deux aiguilles | ¹¹ une petite
 aiguille | ¹² qui marque les heures, | ¹³ et une grande
 aiguille | ¹⁴ qui marque les minutes

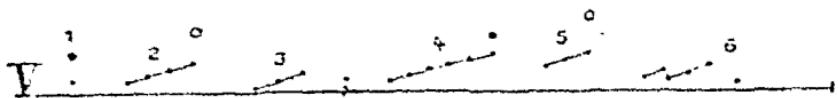
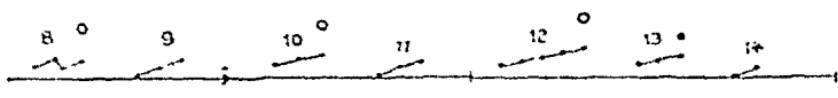
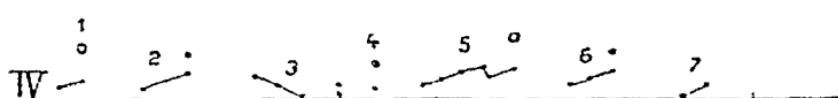
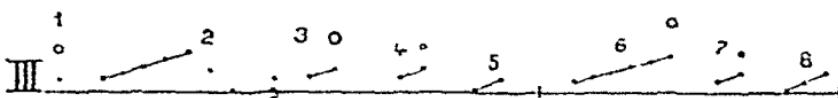
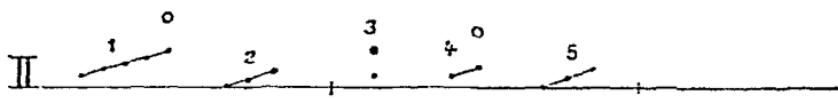
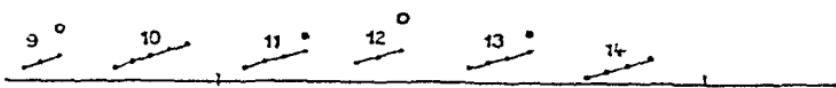
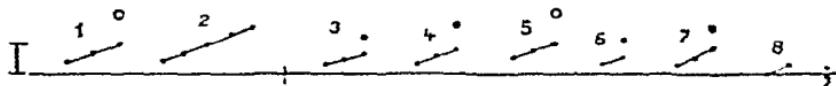
II ¹ Il y a plusieurs sortes | ² de chronomètres | ³ les
 montres, | ⁴ les pendules | ⁵ et les horloges

III ¹ Les montres | ² sont les plus petits chronomètres, |
³ on les porte | ⁴ dans la poche | ⁵ du gilet | ⁶ Il y a
 des montres en or, | ⁷ en argent | ⁸ et en acier

IV ¹ Les pendules | ² servent à orner | ³ les cheminées, |
⁴ aussi | ⁵ leurs formes sont elles | très gracieuses | ⁶ et
 très richement | ⁷ décorées

⁸ Les unes, | sont en bronze | ⁹ ou en argent, | ¹⁰ d'autres
 en marbre | ¹¹ ou en albâtre | ¹² Elles sont munies d'un
 timbre | ¹³ qui sonne les heures | ¹⁴ et les demies

V ¹ L'horloge | ² est encore plus grosse | ³ que la pendule, |
⁴ elle a un long balancier, | ⁵ nommé le pendule, | ⁶ qui
 règle | le mouvement des roues

13. —

I Il y a des horloges | ² qui on suspend aux muraillies
| ³ et d'autres | ¹⁰ qui sont dans les clochers, | ¹¹ aux
gares | ¹² et aux au | très edifices publics

II Les gens | ¹³ qui passent dans les rues | ¹⁴ peuvent voir
les cadrans | ¹⁵ qui leur indiquent | ¹⁶ l'heure qu'il est
(ibid No 48)

14 Questions.

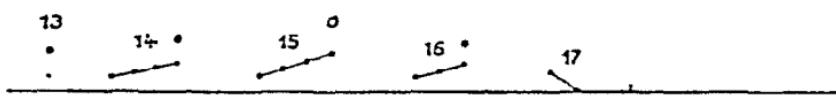
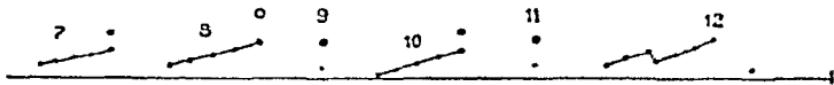
I ¹ A quoi servent | ² les chronometres? II. ¹ Qu'est-ce
qui est écrit | ² sur le cadran | ³ des chronomètres?
III ¹ A quoi sert | ² la petite aiguille? | ³ la grande
aiguille?

IV ¹ Quelles sortes de chronomètres | ² y a t-il? V. ¹ Où
porte t-on les montres? | ² De quoi | ³ sont-elles faites?
VI. ¹ Où sont placées | ² les pendules? | ³ De quoi | ⁴ sont-
elles faites?

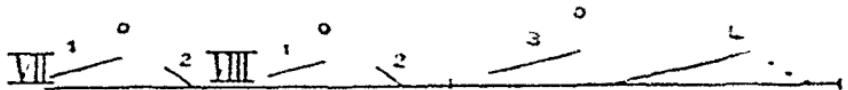
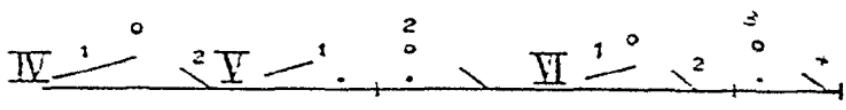
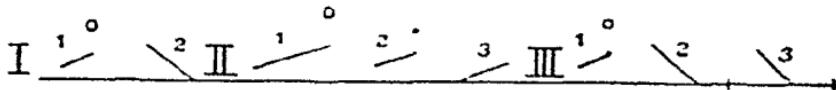
VII. ¹ A quoi sert le tambre | ² des pendules? VIII. ¹ Où
sont placées | ² les horloges? | ³ Y a-t-il des horloges |
| ⁴ sur les edifices publics de notre ville? (ibid)

15 ¹ Intonation | ² de commandement: | ³ En classe.

I. ¹ Chacun à sa place! | ² Personne ne doit quitter sa
place! II. ¹ Tenez vous droit! | ² Ne vous courbez pas
comme ça!



14. —



15. —



EXERCISE 15 *Intonation de commandement*

³ Ne vous rejetez pas en arrière! | ⁴ Éloignez votre buste
de la table! III ¹ Ne vous appuyez pas la tête | ² dans
les mains!

³ Mettez les mains sur la table! | ⁴ Les mains sur la
table! | ⁵ Laissez vos mains tranquilles! | ⁶ Otez les
mains | ⁷ de devant la bouche! | ⁸ Ne croisez pas les
jambes!

IV ¹ Ne regardez pas de côté! | ² Ne regardez pas; autour
de vous! | ³ Regardez droit devant vous! | ⁴ Regardez
par ici! | ⁵ Regardez moi!

V ¹ Laissez votre voisin tranquille! | ² Ne vous occupez
pas; de votre voisin! | ³ Ne le dérangez pas! VI ¹ Ne
vous amusez pas | ² avec le porte plume!

³ Ne mettez pas; le porte plume | ⁴ à la bouche! VII.
¹ Attends | ² d'être interrogé! | ³ Attends ton tour! |
⁴ Lève la main, | ⁵ si tu veux répondre! | ⁶ Ne parlez
pas!

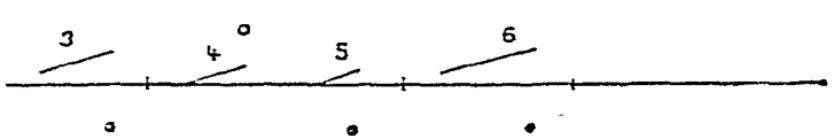
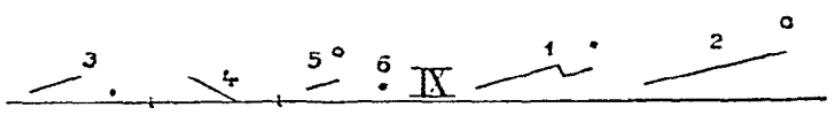
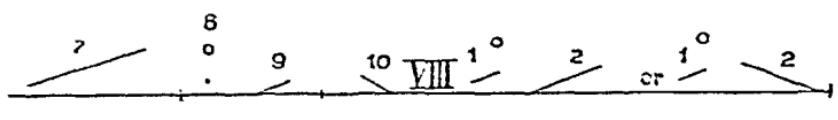
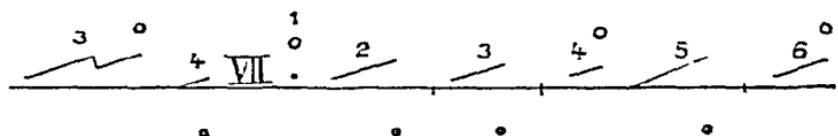
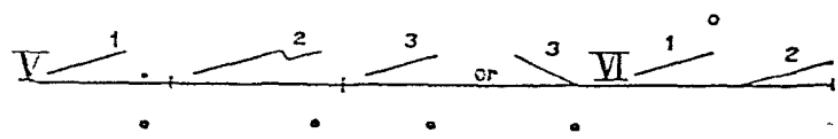
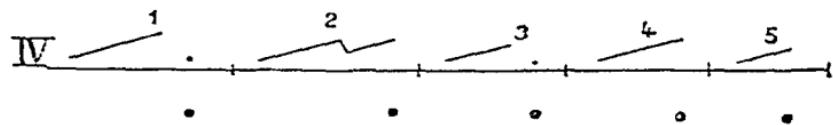
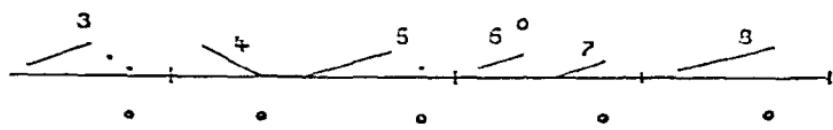
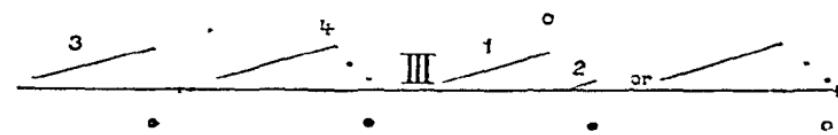
⁷ avant d'être interrogé! | ⁸ Lève-toi, | ⁹ quand je te
parle! | ¹⁰ Assieds-toi! VIII ¹ Ne ris pas! | ² pour la
moindre chose!

³ Ne sois pas si idiot! | ⁴ Sois plus sérieux! | ⁵ Montrez
plus! | ⁶ de sérieux! IX ¹ Ne vous pressez pas; le
matin | ² pour aller dans la salle des fêtes |

³ ni pour en sortir! | ⁴ Marchez lentement | ⁵ et pose
ment! | ⁶ N'enjambez pas les bancs! (*Schmidt-Tissedre,
Franz Unterrichtsspr., pp 39-41*)

EXERCISE 15: *Intonation de commandement*

57



Connected texts

16 1 Henri IV | 2 et Sully.

I 1 Les courtisans | étaient jaloux | 2 de la confiance | que
Henri IV | 3 témoignait | à Sully, | 4 son ministre | 5 Un
jour, |

6 le roi invita | 7 plusieurs d'entre eux | 8 à l'accomp-
agner | 9 jusqu'à l'Arsenal, | 10 qui était la résidence |
11 de Sully

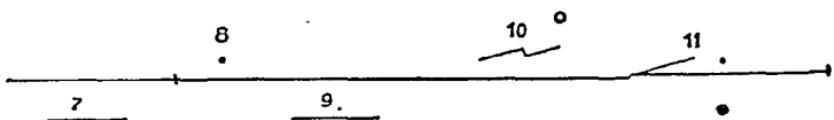
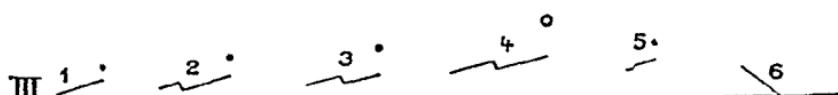
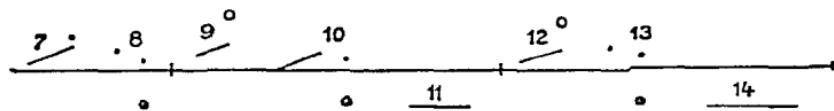
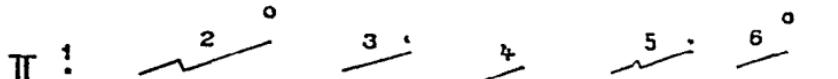
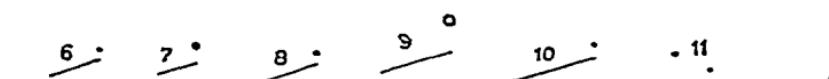
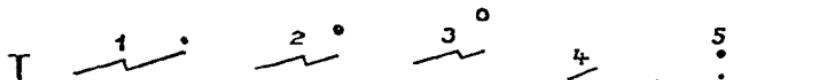
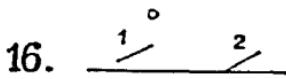
II 1 Là, | 2 il entre | sans se faire annoncer | 3 et frappe
à la porte | 4 du cabinet | 5 Sully | était assis | 6 devant
une table |

7 chargée d'une masse | 8 de papiers | 9 «Depuis quand |
10 êtes-vous au travail?» | 11 dit le roi | 12 «Depuis trois
heures | 13 du matin» | 14 répondit le ministre

III 1 Alors Henri IV, | 2 se tournant | vers ses courtisans |
2 et s'adressant | à l'un d'eux | 4 «Combien d'argent |
voudriez vous | 5 pour mener | 6 une pareille vie?» |

7 lui demanda-t-il | 8 «Sire,» | 9 répliqua celui-ci, | 10 «je ne
voudrais | la mener | 11 pour tous vos trésors. — (K.-
Kühn, Franz Leseb f Anf, No III.)

Connected texts



17. 1 Le sou | 2 perdu.

I. 1 Un jour, | 2 en traversant un jardin public, | 3 je rencontrais un enfant | 4 qui semblait chercher | 5 un objet perdu | 6 et qui pleurait

II 1 «Qu'as tu donc? » | 2 lui dis je | 3 «Ah! Monsieur, | 4 ma bonne mère | 5 m'avait donné un sou | 6 pour acheter du lait, | 7 je l'ai perdu »

8 «Eh bien, | 9 mon enfant, | 10 ce mal est réparable, | 11 voilà un autre sou, | 12 et ne pleure plus»

III 1 {Après cela, | 2 je m'éloignai | 3 Mais, | 4 à cinquante pas de là, | 5 j'entends courir | 6 derrière moi, | 7 c'était l'enfant, |

8 qui dit tout joyeux | 9 «Monsieur, | 10 J'ai retrouvé mon sou | 11 et je vous rends le vôtre» (*ibid No 92*)

18 La Pêche.

I 1 Charles | 2 avait fait une commission | 3 pour la fermière | 4 La fermière | 5 en récompense | 6 lui donna | 7 une belle pêche verteille

17.
 $\begin{array}{c} 1 \\ \circ \\ \cdot \\ 2 \\ \cdot \\ \cdot \end{array}$

I $\begin{array}{ccccccc} 1 & \cdot & 2 & \cdot & 3 & \cdot & 4 & \cdot & 5 & \circ \\ \hline & \nearrow & & \nearrow & & \nearrow & & \nearrow & & \nearrow \\ & 1 & & 2 & & 3 & & 4 & & 5 \\ & \cdot & & \cdot & & \cdot & & \cdot & & \cdot \\ & \hline & & & & & & & & & 6 \end{array}$

II $\begin{array}{ccccccc} 1 & \backslash & \cdot & 3 & \cdot & 4 & \cdot & 5 & \cdot & 6 & \circ \\ \hline & \cdot & \hline & 2 & \cdot \\ & & & & & & & & & & 7 \end{array}$

$\begin{array}{ccccccc} 8 & \cdot & & 10 & \cdot & \cdot & 11 & \circ \\ \hline & \cdot & & \nearrow & & \cdot & & \nearrow \\ & \hline & & 9 & & & & & 12 \end{array}$

III $\begin{array}{ccccccc} 1 & \circ & 2 & \cdot & 3 & \cdot & 4 & \circ & 5 & \cdot & 6 & \cdot & 7 & \circ \\ \hline & \cdot & & \cdot \\ & & & & & & & & & & & & & & \end{array}$

$\begin{array}{ccccccc} & & 8 & \cdot & 9 & \cdot & 10 & \circ \\ \hline & & \cdot & & \cdot & & \nearrow & \\ & & & & & & & \cdot \\ & & & & & & & \cdot \\ & & & & & & & \cdot \end{array}$

18.
 $\begin{array}{c} \cdot \\ \hline \cdot \end{array}$

I $\begin{array}{ccccccc} 1 & \cdot & 2 & \circ & 3 & \cdot & 4 & \circ \\ \hline & \cdot & \nearrow & & \nearrow & & \nearrow & \\ & 1 & & 2 & & 3 & & 4 \\ & \cdot & & \cdot & & \cdot & & \cdot \\ & \hline & & & & & & & 5 \\ & & & & & & & & \cdot \\ & & & & & & & & 6 \end{array}$

EXERCISE 18 *La Pêche*

II. ¹ Charles, ² qui avait couru ³ et avait grand'soin, ⁴
 allait manger, avec délices ⁵ le fruit rafraîchissant.

III. ¹ Tout à coup ² il s'est souvenu ³ de sa sœur malade, ⁴
 et il est alle ⁵ lui porter la pêche.

IV. ¹ « Prends, petite sœur, » ² lui a t'il dit, ³ « voila ⁴ ce
 qu'on m'a donné ⁵ c'est pour toi! »

V. ¹ Mais la petite sœur, n'a voulu mangier ² la belle pêche ³
 qu'à la condition ⁴ de la partager ⁵ avec son frère, ⁶
 et le fruit partage ⁷ leur a paru meilleur ⁸ à tous les
 deux (*ibid. No. 96*)

19. ¹ Lettre de Victor Hugo ² à un enfant.

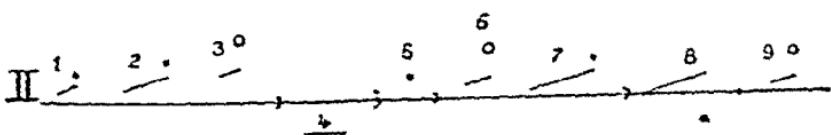
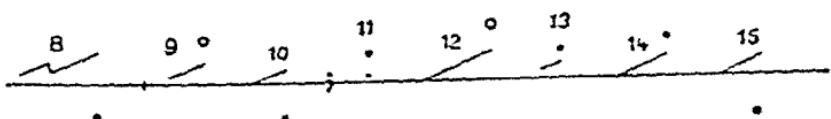
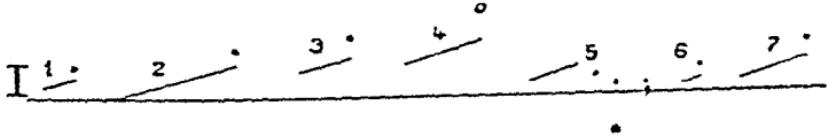
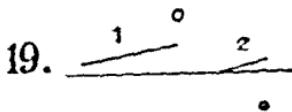
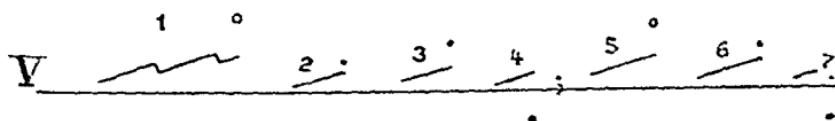
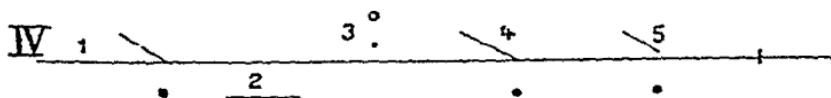
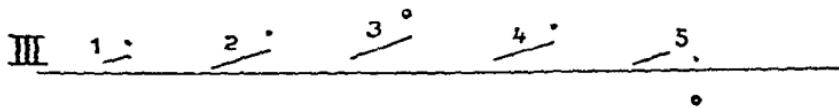
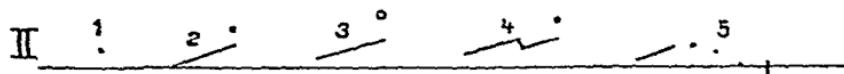
I. ¹ Victor Hugo, ² célèbre poète français du siècle passé, ³
 avait adressé ⁴ un exemplaire de ses poèmes ⁵ à un
 enfant de Grenoble, ⁶ celui ci ⁷ écrivit au poète ⁸

⁹ une lettre ¹⁰ de remerciements ¹¹ Cette première lettre ¹²
 resta sans réponse, ¹³ l'enfant ¹⁴ en écrivit une
 seconde ¹⁵ et reçut ¹⁶ au bout de quelques jours ¹⁷
 les lignes suivantes

II. ¹ Je vous dois ² depuis bien longtemps ³ une réponse, ⁴
 mon cher enfant, ⁵ mais, ⁶ voiez vous, ⁷ j'ai les
 yeux bien malades, ⁸ il faut m'excuser ⁹ Les médecins ¹⁰

EXERCISE 18: *La Pêche*

63



¹⁰ me défendent d'écrire, | ¹¹ obéis ; aux médecins |
¹² comme vous obeissez | ¹³ à votre mère | ¹⁴ Il faut
 obeir | ¹⁵ toute la vie, | ¹⁶ n'oubliez pas cela | ¹⁷ Mais
 vous |

¹⁸ qui êtes petit, | ¹⁹ vous êtes plus heureux que moi, |
²⁰ car à votre age, | ²¹ l'obéissance | ²² doit être douce; |
²³ au mien, | ²⁴ elle est dure, quelquefois, | ²⁵ vous le
 voyez, |

²⁶ puisqu'on m'a empêché, de vous écrire | ²⁷ Adieu, |
²⁸ mon petit ami | ²⁹ devenez grand | ³⁰ et restez sage |
³¹ Victor Hugo (ibid No 103)

20 Marseille

I ¹ Marseille | ² est le premier port commercial | ³ et la ville
 la plus populaire | ⁴ de France | ⁵ Le soldat | ⁶ qui a vu
 l'Algérie, | ⁷ le marin | ⁸ après sa libération |

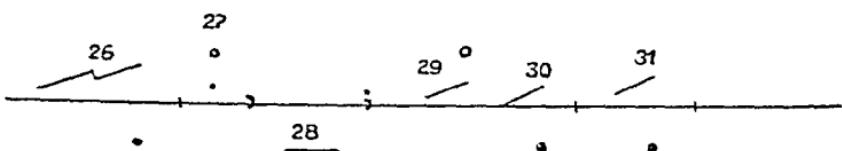
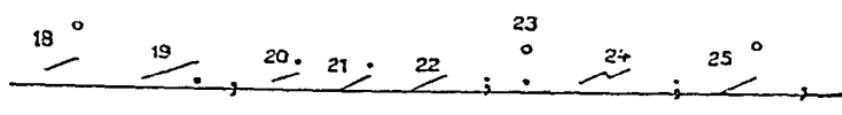
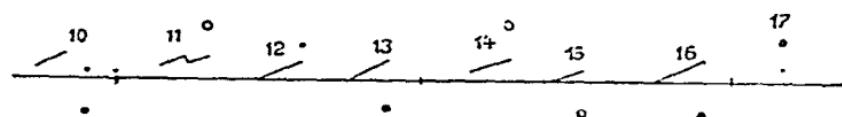
⁹ l'emigrant | ¹⁰ rentré dans sa patrie, | ¹¹ rapportent de
 cette cité, | ¹² dans les campagnes, | ¹³ une impression
 nante, | ¹⁴ un souvenir | ¹⁵ ineffaçable | ¹⁶ Marseille, |
¹⁷ en effet |

¹⁸ est captivante | ¹⁹ Par sa situation, | ²⁰ son climat, |
²¹ son ciel pur, | ²² elle appartient, | ²³ il est vrai, | ²⁴ au
 midi de la France, | ²⁵ mais elle n'a pas | ²⁶ la sécheresse |
²⁷ de certaines régions, | ²⁸ la poussière, |

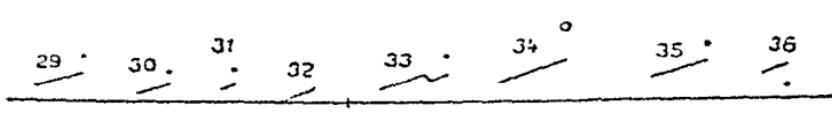
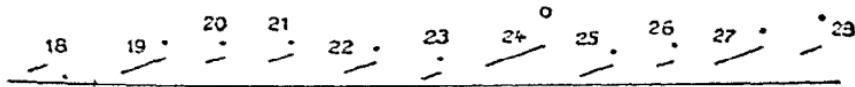
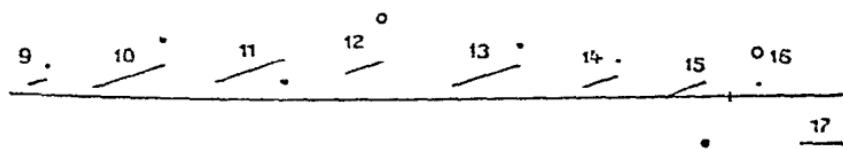
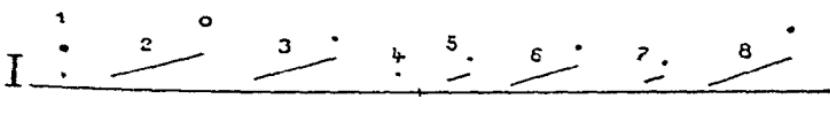
²⁹ véritable fleau | ³⁰ quand le mistral | ³¹ la soulève
³² en tourbillons | ³³ Amphithéâtre grandiose | ³⁴ ouvert
 du côté de l'Afrique, | ³⁵ elle forme une entrée | ³⁶ magnifi-
 que, |

EXERCISE 19: *Lettre de Victor Hugo à un enfant*

65



20. —
o



EXERCISE 20 Marseille

³⁷ la véritable porte naturelle | ³⁸ de la France | ³⁹ sur la
Mediterranee | ⁴⁰ Dans la ville neuve | ⁴¹ est la Canne-
bière, | ⁴² cette large promenade | ⁴³ aboutissant au port, |
⁴⁴ et dont les Marseillais | ⁴⁵ ont porte la renommée |
⁴⁶ dans le monde entier

II ¹ Le spectacle | ² que le port offre | ³ est tout à fait |
extraordinaire, | ⁴ ni le Havre | ⁵ ni Bordeaux | ⁶ n'off-
rent rien | ⁷ de comparable | ⁸ Quand on aperçoit |
⁹ ces milliers de mâts, |

¹⁰ pareils à une forêt | ¹¹ dépouillée de feuilles, | ¹² les
cheminées | ¹³ de tous ces paquebots, | ¹⁴ ce mouvement
continuel | ¹⁵ des bâtiments qui entrent, | ¹⁶ qui sor-
tent, | ¹⁷ qui s'arrêtent à la douane, |

¹⁸ ces quais, | encombres, | de marchandises, | ¹⁹ ce me-
lange de peuples divers, | ²⁰ Italiens, | ²¹ Espagnols, |
²² Anglais, | ²³ Hollandais, | ²⁴ Allemands, | ²⁵ Russes, |
²⁶ Arméniens, | ²⁷ Turcs, | ²⁸ Grecs, |

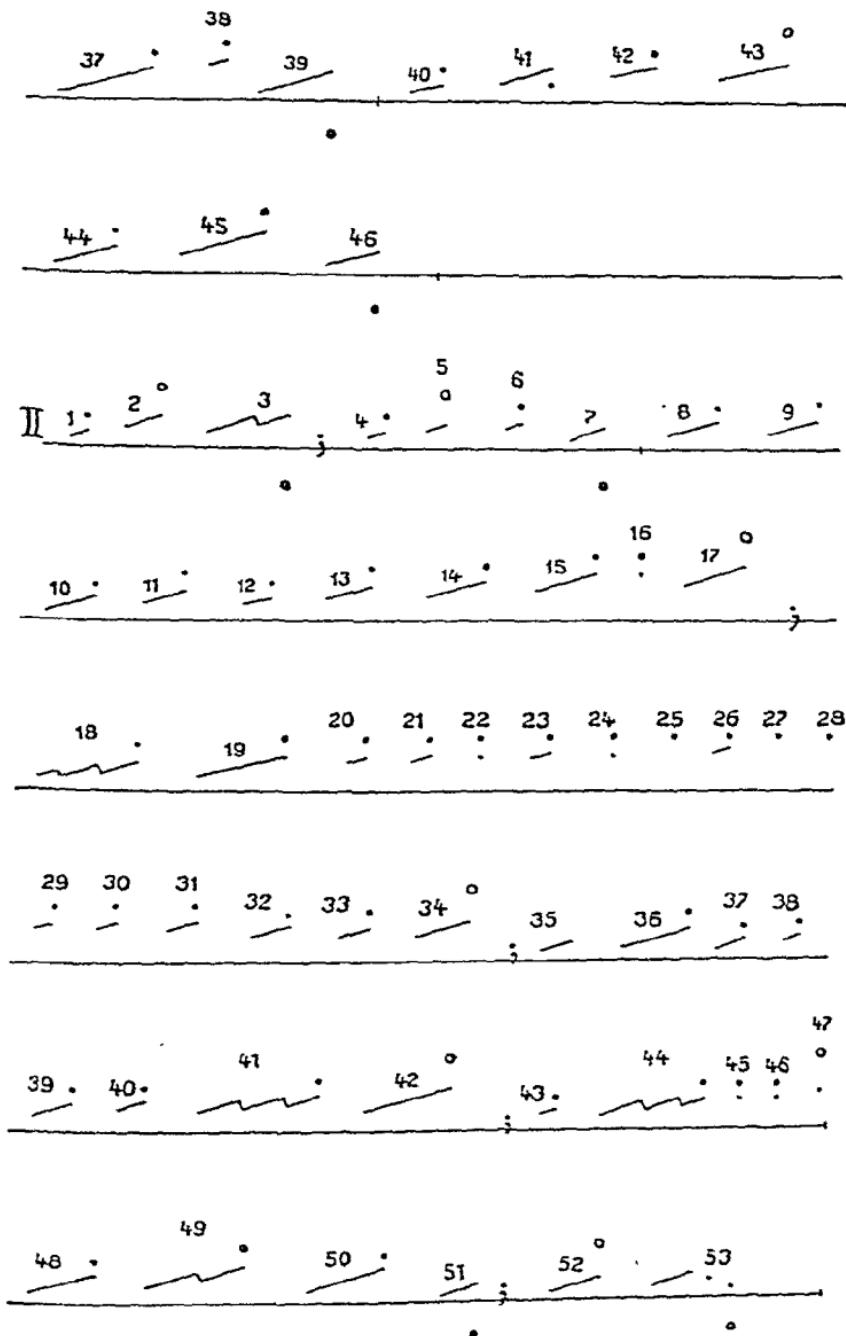
²⁹ Egyptiens, | ³⁰ Tunisiens, | ³¹ Américains, | ³² dont
quelques uns | ³³ portent un costume | ³⁴ si différent du
nôtre, | ³⁵ quand on observe | ³⁶ cette activité bruyante, |
³⁷ qu'on entend, | ³⁸ sur les quais, |

³⁹ à la Cannebière, | ⁴⁰ dans les cafés, | ⁴¹ ces entretiens |
melés de gestes | animés, | ⁴² où l'accent marseillais
domine, | ⁴³ ces débats | ⁴⁴ qui ont toujours | pour objet |
le commerce, | ⁴⁵ le gain, | ⁴⁶ l'argent | ⁴⁷ alors |

⁴⁸ on mesure mieux toute la place | ⁴⁹ que les intérêts |
matériels occupent | ⁵⁰ dans la prospérité d'une ville |
⁵¹ et d'un pays, | ⁵² on s'explique surtout | ⁵³ l'impor-
tance de Marseille

EXERCISE 20: Marseille

67



EXERCISE 20 *Marseille*

III¹ Il me paraît impossible |² d'énumérer toutes les marchandises |³ et tous les produits apportés |⁴ ou embarqués | a Marseille |⁵ C'est à Marseille |⁶ qu'ont lieu |

|⁷ les grands arrivages de blé, |⁸ qui viennent suppléer |⁹ à l'insuffisance | des moissons | de la France |¹⁰ ou qui seront transformés |¹¹ par les minoteries du pays, |¹² en farine |¹³ qu'on renverra | à l'étranger

|¹⁴ Marseille |¹⁵ reçoit les laines | de l'Algérie | et du Levant, |¹⁶ les productions | des colonies, |¹⁷ et des fruits, |¹⁸ des bois, |¹⁹ des cuirs, |²⁰ elle fait le commerce des huiles |²¹ des caux-de-vie, |²² du savon, |²³ etc

IV¹ Grace à une si grande activité |² commerciale et industrielle, |³ Marseille a pris, |⁴ depuis 40 ans, |⁵ un développement | prodigieux |⁶ et compte plus | de 640 000 | habitants |

|⁷ Le mouvement du port |⁸ a suivi la même | progression |⁹ C'est à la conquête | de l'Algérie |¹⁰ et de la Tunisie |¹¹ et surtout | au percement | de l'isthme de Suez |¹² que Marseille |¹³ doit cet accroissement |

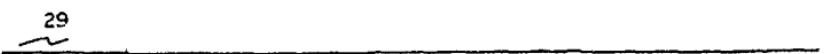
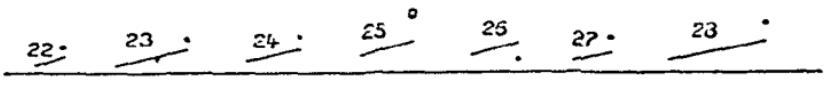
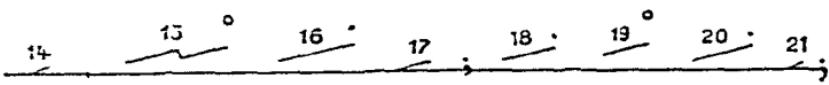
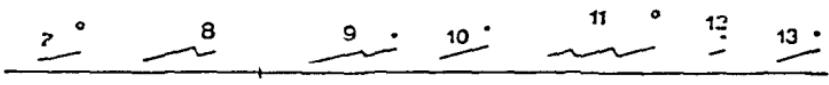
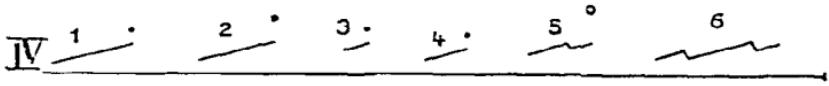
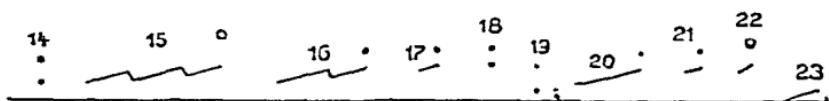
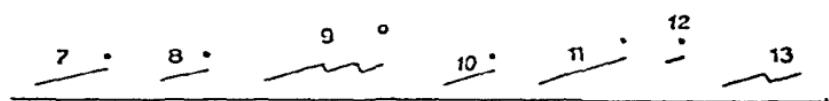
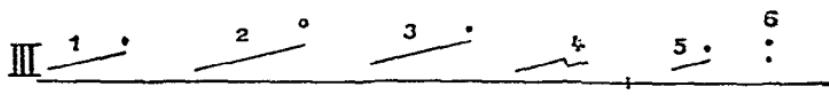
|¹⁴ d'importance |¹⁵ Depuis l'ouverture | du canal de Suez, |¹⁶ l'immense circuit de l'Afrique |¹⁷ est supprimé, |¹⁸ un chemin beaucoup plus court |¹⁹ conduit en Orient, |²⁰ rapporte tous les produits |²¹ qu'on en tire, |

|²² et les vaisseaux |²³ viennent débarquer leurs marchandises |²⁴ à la gare maritime |²⁵ du chemin de fer de Marseille, |²⁶ d'où elles se dirigeant, |²⁷ par les voies ferrées, |²⁸ sur les principales villes de la France |

|²⁹ et du nord | de l'Europe (K. Kuhn, Franz Lesebuch, Mittel- und Oberstufe, 8^e édit., pp. 195-197)

EXERCISE 20: *Marseille*

69



21 1 Le Corbeau | 2 malicieux.

I 1 Recemment | 2 quelqu'un parlait, | 3 dans le *Temps*, | 4 d'un corbeau | 5 qu'il avait acheté un jour | 6 à un marchand | 7 ambulant | 8 Voici les débuts | 9 de l'animal

II 1 Au bout d'un certain temps, | 2 ses habitudes se fixent, | 3 il organise sa vie, | 4 faisant presque toujours la même chose | 5 aux mêmes heures | 6 régulièrement | 7 Il suit le jardinier, |

8 le regarde travailler | 9 et « précipite » sur les insectes | 10 que la bête | 11 met à jour | 12 Il semble toujours intéressé | par ce qu'il voit faire | 13 et le contrôle | 14 sa façon | 15 Il tire avec son bec |

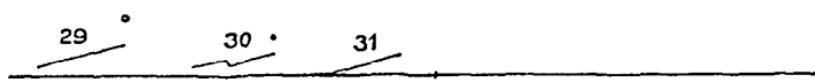
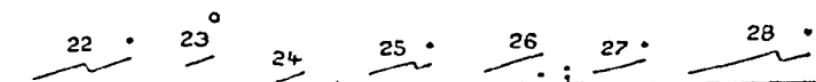
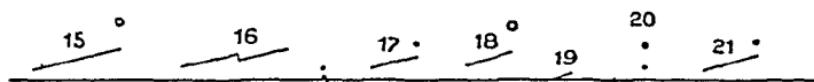
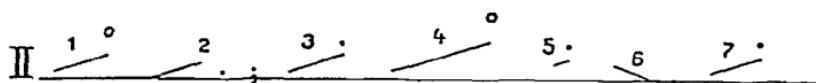
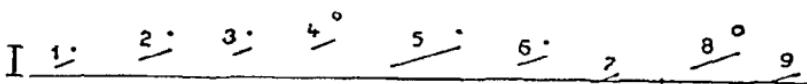
16 les plantes qu'on vient de mettre en terre | 17 comme pour s'assurer | si elles sont solides, | 18 il déterre les graines, | 19 non pour les manger, | 20 mais « pour voir » | 21 Un jour, | 22 après que le jardinier, |

23 qui venait de planter | cent oignons de crocus, | 24 s'en est alle, | 25 il les sort tous | 26 On les replante | le lendemain, | 27 il les déterre encore, | 28 et l'on est obligé, | 29 après les avoir enfouis | une troisième fois, |

30 de faire disparaître les trous | 31 en ratelant | la surface du sol | 32 pour qu'il ne les retrouve pas. (*Le Temps* 16 mai, 1909)

EXERCISE 21: *Le Corbeau malicieux*

71

21. 1 2

22 1 Débuts | 2 d'Alfred Stevens

- I 1 La vocation | de Stevens | 2 avait été precoce | 3 Quand, |
 4 tout jeune encore, | 5 il apprenait le dessin | à Bruxelles, |
 6 son maître | 7 lui défendait de peindre
- II 1 « Je te flanque à la porte, | 2 si tu touches | a un pinceau », |
 3 lui avait-il dit III 1 Mais l'élève | 2 brûlait | de
 désobéir
- IV 1 Un jour | que le professeur était sorti, | 2 n'y pouvant
 plus tenir, | 3 il va acheter des couleurs | 4 et se met à
 brosser | 5 une tête d'homme V 1 Quand le maître
 rentra, | 2 il demanda
- VI. « Qui a fait ceci? — VII C'est le petit Stevens —
 VIII 1 Bien | 2 Stevens, | 3 je vais te reconduire | 4 chez
 tes parents »
- IX. 1 Tout tremblant, | 2 le gamin | le suivit X. 1 Arrivé
 chez le grand père | 2 M. Dufoix, | 3 s'écria le pro-
 fesseur | 4 plus ému | que courroux, | 5 voilà un enfant |
 6 qui sera un grand peintre! »
- XI 1 La prédiction | 2 ne tarda pas | 3 à se réaliser | 4 Stevens,
 avait à peine dix-sept ans, | 5 lorsqu'il débarquait à
 Paris | 6 dans l'atelier | de Roqueplan | 7 Il voulait, |
 8 tout de suite, | 9 entrer | à l'Ecole | des Beaux-Arts | .
 10 Mais l'artiste | 11 l'en dissuadait XII. 1 « Tu es trop
 jeune, | 2 lui disait-il, | 3 et tu ne sais rien encore »

EXERCISE 22: Débuts d'Alfred Stevens

73

22.
 1 2

I 1° 2 3 4 5° 6 7

II 1° 2 3 4 5 6 7

IV 1 2° 3 4 5 6 7

VI 1 2 3 4 5 6 7
 or 1 2 3 4 5 6 7

IX 1° 2 3 4 5 6

XI 1° 2 3 4 5 6 7

XII 1° 2 3 4 5 6 7

EXERCISE 23 L'œuvre de Molière

XIII¹ A force d'insistance, | ² le jeune Stevens | obtint
pourtant | ³ l'autorisation | de se présenter | ⁴ à l'examen
suivant | ⁵ Il fut reçu le scizierme, |

⁶ tandis qu'aucun | des autres élèves | de Roqueplan |
⁷ n'était admis XIV¹ Son brave homme de maître |
⁸ n'en revenait pas! (*Annales pol et litt.*, 2 sept., 1900)

23 ¹ L'œuvre [² de Molière.

I¹ On a loué Socrate | ² d'avoir ramené | ³ la philosophie |
⁴ du ciel en terre | ⁵ On pourrait dire la même chose, |
⁶ en un certain sens | ⁷ de Molière | ⁸ et de sa comédie, |

⁹ car il a substitué | au libre essor | de l'imagination, |
¹⁰ l'observation exacte | et scrupuleuse | ¹¹ de la vérité

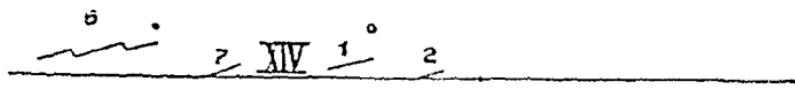
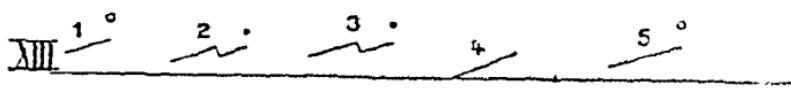
II¹ La comédie, | ² avant Molière, | ³ pendant la première
moitié | du XVII^e siècle, | ⁴ n'avait pas été sans mérite |
⁵ ni sans beauté, | ⁶ elle n'avait manqué ni de verve, |
⁷ ni d'esprit, |

⁸ ni de grâce, | ⁹ elle avait manqué | ¹⁰ de vérité | ¹¹ Je
la nommerais volontiers | ¹² comédie d'imagination, |
¹³ pour l'opposer | ¹⁴ à la comédie | d'observation |

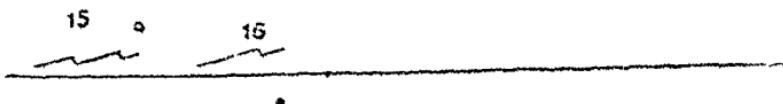
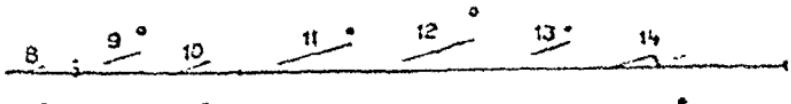
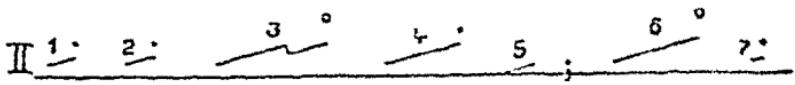
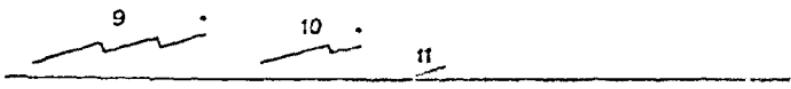
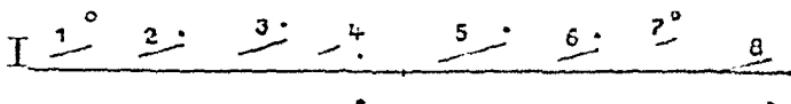
¹⁵ Elle procédait | de la fantaisie | italienne | ¹⁶ et de
la fantaisie | espagnole

EXERCISE 23: L'œuvre de Melier

75



23. 1 2



III 1 La gloire de Molière | 2 est d'avoir tiré | 3 de l'observation pure | 4 une comédie ; aussi vraie ; que la vie | 5 et calquée sur elle | 6 « Lorsque vous peignez des hommes, | 7 il faut prendre d'après nature | 8 On veut que ces portraits ressemblent, » | 9 a-t-il dit lui-même (*Petit de Julieville, Le théâtre en France*)

24 1 Ce qui est | 2 difficile.

I 1 Au début | 2 tout est difficile, | 3 et ce n'est pas seulement | 4 ce que vous entreprenez, | 5 c'est tout, | 6 dans quelque gente | 7 que ce soit | 8 Rien | 9 de ce qui mérite | d'être obtenu | ne peut l'être, |

10 je dis plus, | 11 ne doit l'être | 12 sans effort II. 1 Ce qui est facile, | 2 ce qui est amusant, | 3 ce qui se fait tout seul, | 4 quel merite, | 5 je vous le demande, | 6 avez vous a le faire? |

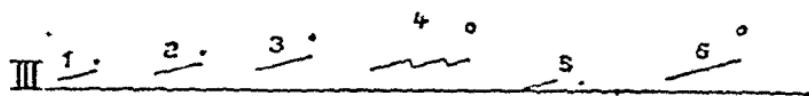
7 Voilà une grande route | bien unte ; dans la plaine, | 8 vous y marchez | 9 comme le premier venu | 10 Cela n'a rien de mal, | 11 mais qu'est-ce que cela | 12 a de meritoire? | 13 Voici, au contraire, | 14 au bout de cette route plate |

15 une montagne, | 16 une difficulte | 17 Allez-vous ; vous arrêter | 18 pour cela? | 19 Non, | 20 si vous avez du cœur, | 21 non, | 22 si vous avez du bon sens, | 23 non, | 24 si vous avez de l'esprit, |

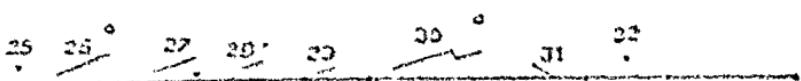
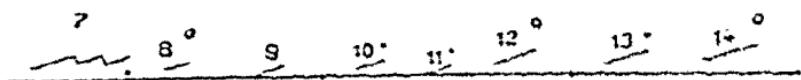
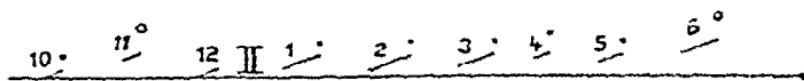
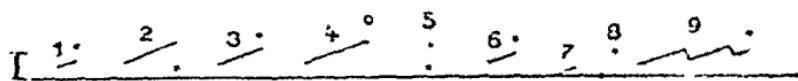
25 car, | 26 si vous vous arrezez, | 27 c'en est fait de vous, | 28 c'en est fait | 29 de votre avenir | 30 Si le premier obstacle | vous arrete, | 31 couchez vous, | 32 dormez! (K Kuhn, Franz Leseb, Mittel- und Oberstufe, 8 édit., p 243)

EXERCISE 24: Ce qui est difficile

77



24. 1 2



25. 1 Discours | 2 de M. | Clemenceau.

I 1 Monsieur le President de la République, |
 2 Mesdames, | 3 Messieurs

. II 1 Gambetta! | 2 A ce nom, | 3 toute une histoire s'éveille, |
 4 le sol français tressaille, | 5 une affreuse clamour s'élève |
 6 de jeunes esprances |

7 trahies ; par le destin | 8 L'image revit soudain | 9 des
 catastrophes sanglantes | 10 ou s'emmêlent tragiquement |
 11 les atroces misères | 12 d'un peuple au plus bas de
 l'impuissance |

13 et la reconfortante grandeur | 14 des énergies ; repa-
 trices | 15 qui n'accepteront pas | 16 d'être vaincues |
 17 La guerre civile | 18 après la guerre étrangère, | 19 et
 des luttes oratoires |

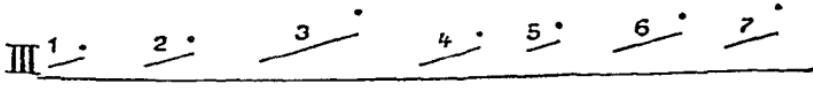
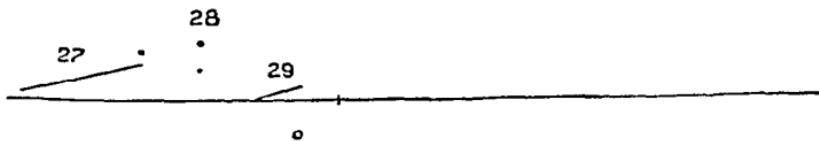
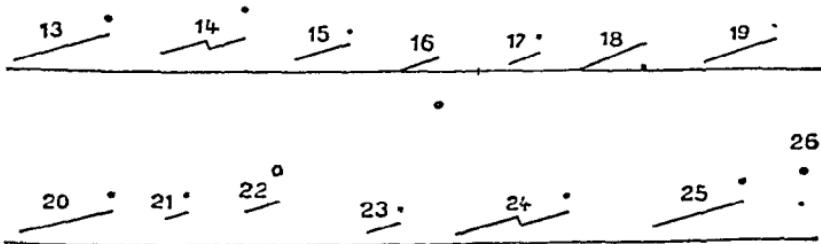
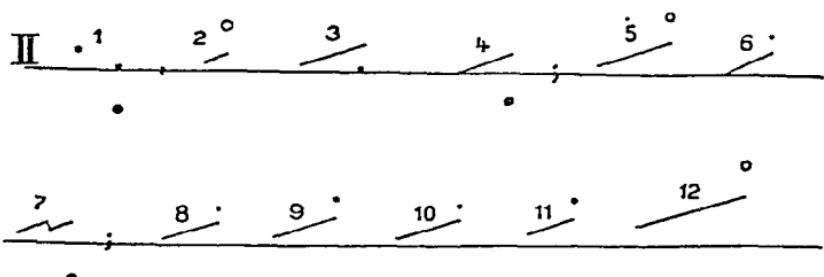
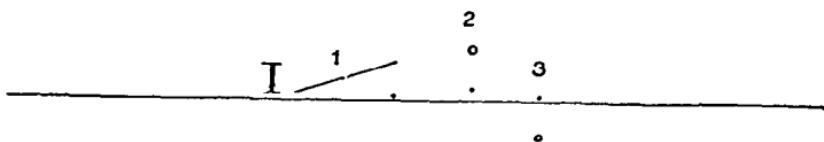
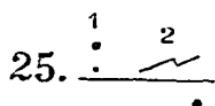
20 comme il n'en est pas de plus grandes, | 21 de plus
 belles | 22 de plus fécondes, | 23 pour aboutir | 24 à la fondation | de la République, | 25 à la disparition subite |
 26 de l'homme |

27 qui avait si profondément remué | 28 son temps | 29 et
 son pays

III 1 Pour avoir agi | 2 d'une façon durable | 3 sur l'imagination populaire, | 4 qu'ils aient traversé l'espace | 5 en météores | 6 ou qu'ils aient lentement forgé | 7 sur l'enclume des jours | 8

EXERCISE 25: Discours de M. Clemenceau

79



⁸ une armature d'avenir, | ⁹ quelques hommes ; ont eu le privilège | ¹⁰ d'exprimer | en leur passagere figure | ¹¹ tout le sommaire d'un temps | ¹² A Leon Gambetta, | ¹³ au bon et grand Français, |

| ¹⁴ dont ce monument | fixe ici la memoire, | ¹⁵ échut cette fortune rare | ¹⁶ expliquee | par une puissance irrésistible ; d'attraction, | ¹⁷ de concentration, | ¹⁸ d'impulsion | ¹⁹ sous laquelle vinrent s'harmoniser, |

²⁰ en nobles manifestations d'humanité, | ²¹ les courants divers ; et même contraires | ²² des mouvements contemporains (*Le Petit Temps*, 26 avril, 1909)

26 ¹ La Cigale | ² et la Fourmi.

³ La cigale, | ⁴ ayant chante ;
Tout l'été, |

⁵ Se trouva fort depourvue |

⁶ Quand la bise fut venue |

⁷ Pas un seul petit morceau
De mouche | ⁸ ou de vermisseau |

⁹ Elle alla crier famine |

¹⁰ Chez la fourmi, | sa voisine, |

¹¹ La priant de lui prêter |
Quelque grain | ¹² pour subsister |
Jusqu'à la saison nouvelle |

¹³ ¹⁴ Je vous paierai, | ¹⁴ lui dit-elle, |

¹⁵ Avant l'aout, | ¹⁶ foi d'animal, |

¹⁷ Interet, et principal * |

¹⁸ La fourmi n'est pas preteuse |

¹⁹ C'est la son moindre défaut |

²⁰ Que faisiez vous au temps chaud? |

²¹ Dit elle à cette emprunteuse |

²² — Nuit et jour, | ²³ à tout venant |

²⁴ Je chantais, | ²⁵ ne vous déplaise |

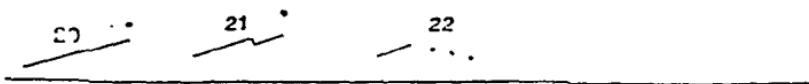
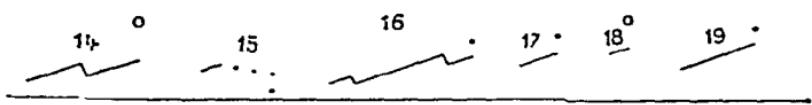
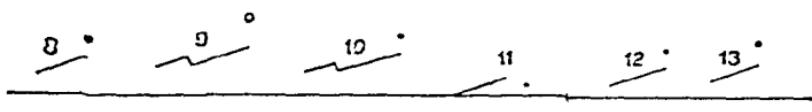
²⁵ — Vous chantiez? | ²⁷ j'en suis fort aise |

²⁸ Eh bien! | ²⁹ dansez | ³⁰ maintenant *

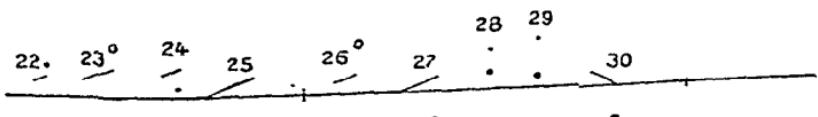
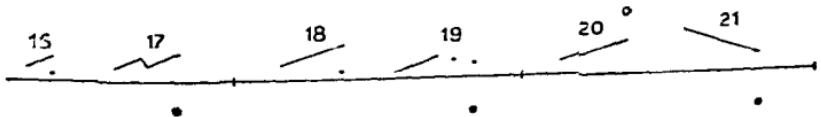
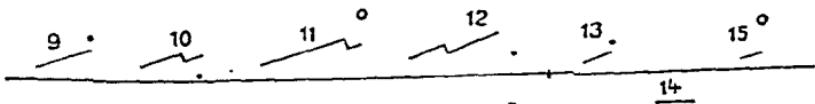
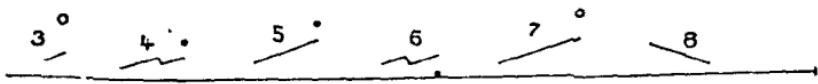
(*La Fontaine*)

EXERCISE 26: *La Cigale et la Fourmi*

81



26. 1 2



27 ¹ Le Corbeau | ² et le Renard

3 Maitre corbeau, | ⁴ sur un ar , bre perché, |
 5 Tenait en son bec un fromage |
 6 Maitre renard | ⁷ par l'odeur | alleché, |
 8 Lui tint a peu pres ce langage |
 9 «He! | ¹⁰ bonjour, | ¹¹ monsieur du Corbeau, |
 12 Que vous êtes joli! | ¹³ Que vous me semblez beau! |
 14 Sans mentir | ¹⁵ si votre ramage |
 16 Se rapporte , a votre plumage, |
 17 Vous e j tes le phenix | ¹⁸ des hôtes de ces bois » |
 19 A ces mots | ²⁰ le corbeau , ne se sent pas de joie, |
 21 Et pour montrer , sa belle voix |
 22 Il ouvre un large bec | ²³ laisse tomber sa proie |
 24 Le renard s'en saisit | ²⁵ et dit | ²⁶ «Mon bon monsieur, |
 27 Apprenez | ²⁸ que tout flatteur |
 29 Vit aux dépens | ³⁰ de celui | ³¹ qui l'écoute, |
 32 Cette leçon , vaut bien un fromage | ³³ sans doute* |
 34 Le corbeau | ³⁵ honteux , et confus, |
 35 Jura, | ³⁷mais un peu tard | ³⁸ qu'on ne l'y prendrait plus

(La Fontaine)

27. 1 2

3 ° 4 ° 5 6 ° 7 ° 8

9 ° 10 ° 11 12 13 14 15 ° 16 °

17 ° 18 19 20 21 22 °

23 24 ° 25 26 ° 27 ° 28 ° 29 ° 30 °

31 32 ° 33 34 ° 35 ° 36 37 °

38

28 1 Apres la Bataille

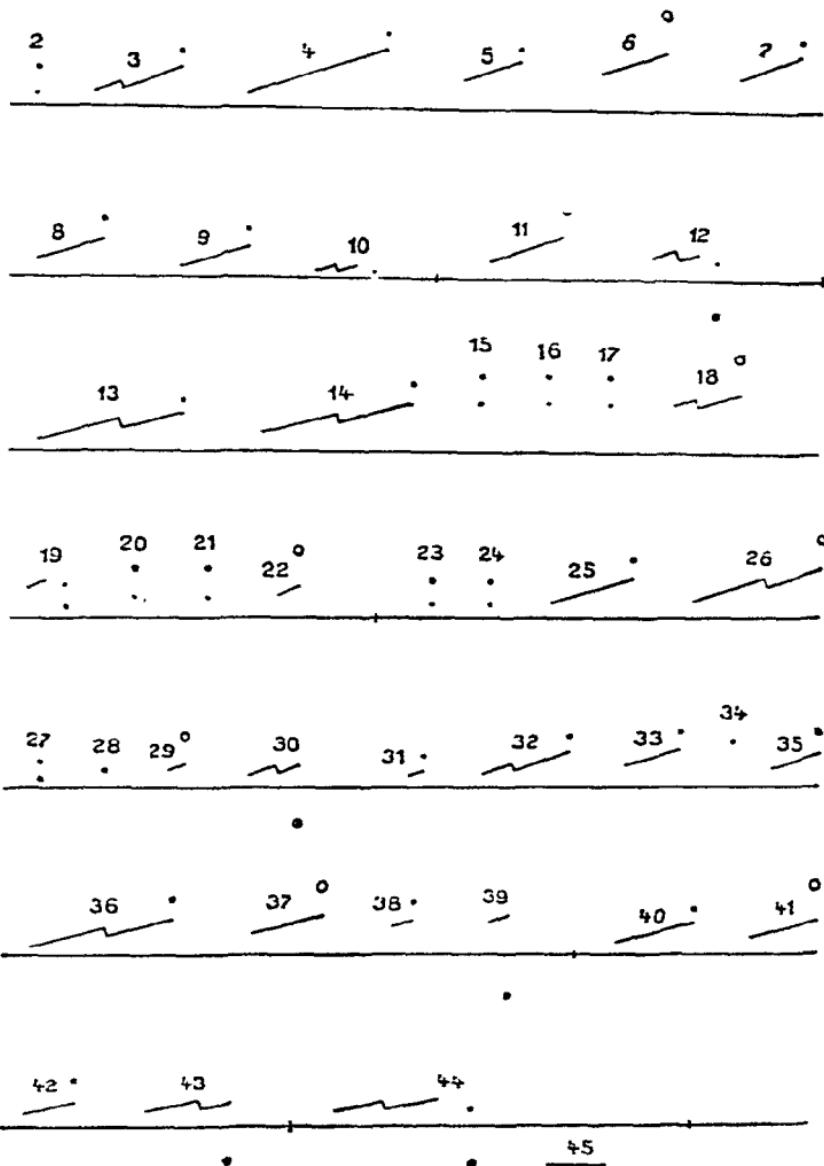
2 Mon père, | 3 ce heros | au sourire si doux, |
 4 Suivi d'un seul houssard qu'il aimait entre tous |
 5 Pour sa grande bravoure | 6 et pour sa haute taille, |
 7 Parcourait a cheval, | 8 le soir d'une bataille, |
 9 Le champ couvert de morts | 10 sur qui | tombait la nuit |
 11 Il lui sembla dans l'ombre | 12 entendre | un faible bruit |
 13 C'étais un Espagnol | de l'armée en deroute |
 14 Qui se traînait sanglant | sur le bord de la route, |
 15 Râlant, | 16 brisé, | 17 livide, | 18 et mort | plus qu'a moitié,
 19 Et qui disait | 20 «A boire, | 21 à boire | 22 par pitie!» |
 23 Mon père, | 24 ému, | 25 tendit a son houssard fidèle |
 26 Une gourde de rhum | qui pendait a sa selle, |
 27 Et dit | 28 «Tiens, | 29 donne a boire | 30 à ce pauvre blessé» |
 29 Tout a coup, | 32 au moment | où le houssard baissé |
 33 Se penchait vers lui, | 34 l homme, | 35 une espèce de Maure, |
 36 Saisit un pistolet | qu'il etreignait encore, |
 37 Et vise au front mon père | 38 en criant | 39 «Caramba!» |
 40 Le coup passa si près | 41 que le chapeau tomba |
 42 Et que le cheval | 43 fit un écart | en arrière |
 44 «Donne lui | tout de même à boire,» | 45 dit mon père

(Victor Hugo)

EXERCISE 28: *Après la Bataille*

85

28. ~



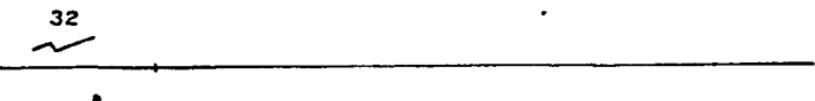
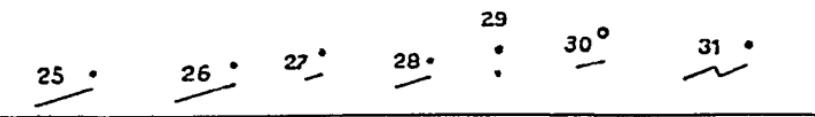
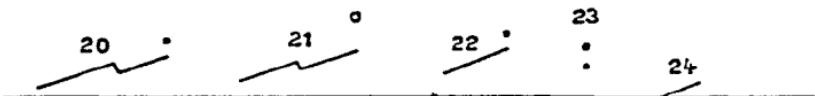
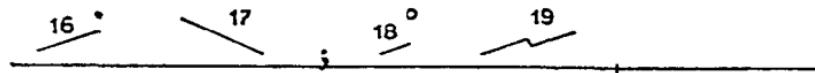
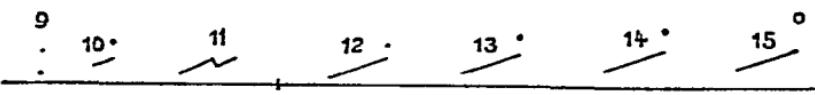
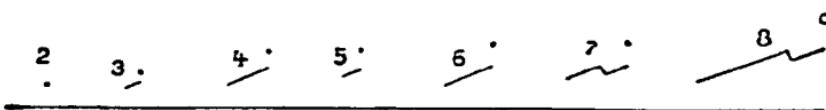
29. 1 Épiphanie.

2 Donc, | 3 Balthazar, | 4 Melchior et Gaspar, | 5 les Rois Mages,
 6 Charges de nefs d'argent, | 7 de vermeil | et d'émaux |
 8 Et suivis d'un très long cortège, | de chameaux, |
 9 S'avancent, | 10 tels qu'ils sont | 11 dans les vieilles images |
 12 De l'Orient lointain, | 13 ils portent leurs hommages |
 14 Aux pieds du fils de Dieu | 15 ne pour guérir les maux |
 16 Que souffrent ici bas | 17 l'homme et les animaux, |
 18 Un page noir | 19 soutient leurs robes à ramages |
 20 Sur le seuil de l'étable, où veille saint Joseph, |
 21 Ils ôtent humblement, la couronne du chef |
 22 Pour saluer l'Enfant, | 23 qui rit | 24 et les admire |
 25 C'est ainsi qu'autrefois, | 26 sous Augustus César, |
 27 Sont venus, | 28 présentant l'or, | 29 l'encens | 30 et la myrrhe |
 31 Les Rois Mages Gaspar, | 32 Melchior, et Balthazar

(José-Maria de Hérédia)

EXERCISE 29: *Épiphanie*

87

29. .

30 1 L'Oubli

2 Le temple est en ruine | 3 au haut | du promontoire |
 4 Et la Mort a riele, | 5 dans ce fauve terrain, |
 6 Les Deesses de marbre | 7 et les Heros d'airain |
 8 Dont l'herbe solitaire | 9 ensevelit la gloire |

10 Seul, | 11 parfois, un bousier | menant ses buffles boire, |
 12 De sa conque | 13 ou soupire | un antique refrain |
 14 Emplissant le ciel calme | et l'horizon marin, |
 15 Sur l'azur infini | 16 dresse sa forme noire |

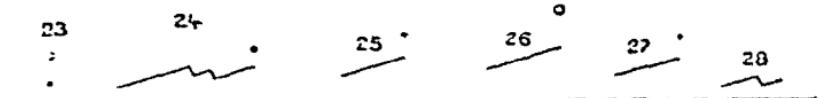
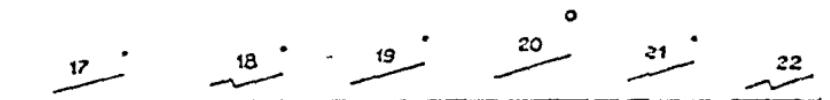
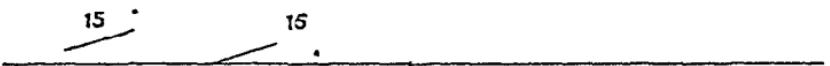
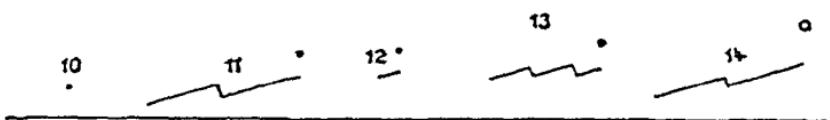
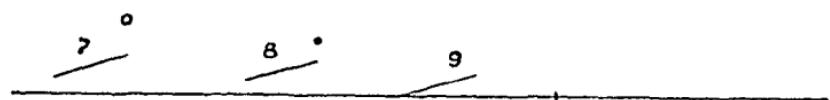
17 La Terre maternelle | 18 et douce | aux anciens Dieux, |
 19 Tait à chaque printemps, | 20 vainement eloquente, |
 21 Au chapiteau brisé | 22 verdir | une autre acanthe, |

23 Mais l'Homme | 24 indifferent | au rêve des aieux |
 25 Écoute sans fremir, | 26 du fond des nuits sereines, |
 27 La Mer qui se lamente | 28 en pleurant | les Sirenes

(*José Maria de Heredia*)

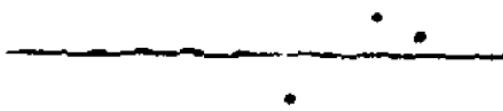
EXERCISE 30: *L'Oubli*

89

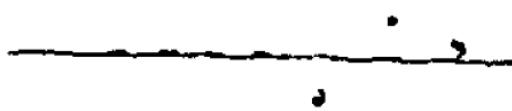
30. 

Intonation-pictures to Appendix II (p. 27).

I. a.



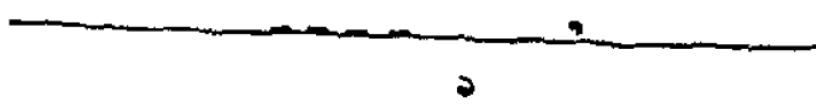
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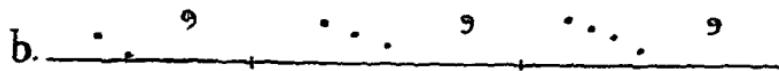
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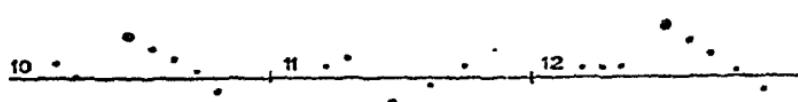
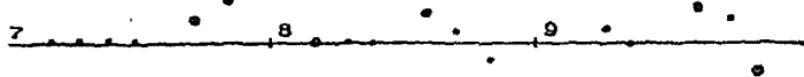
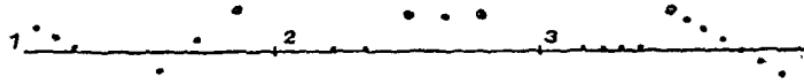
d.

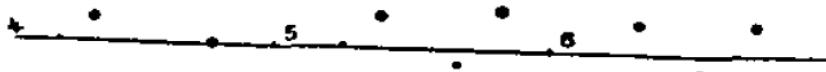
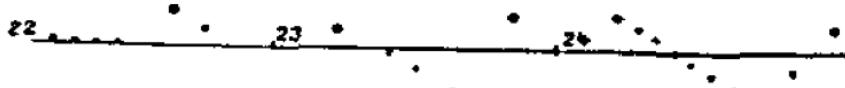
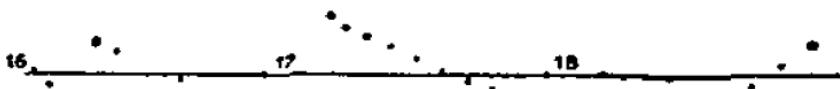
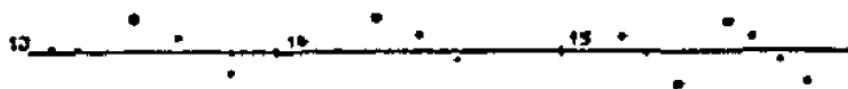


II.



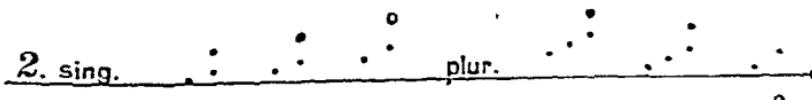
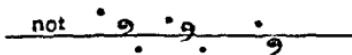
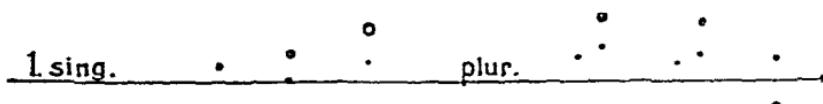
III.

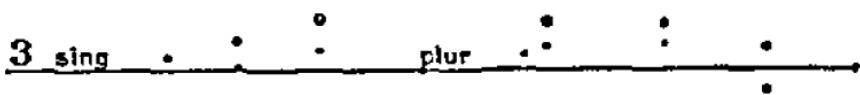




Intonation-pictures to Appendix III (p. 32).

a.





b.

